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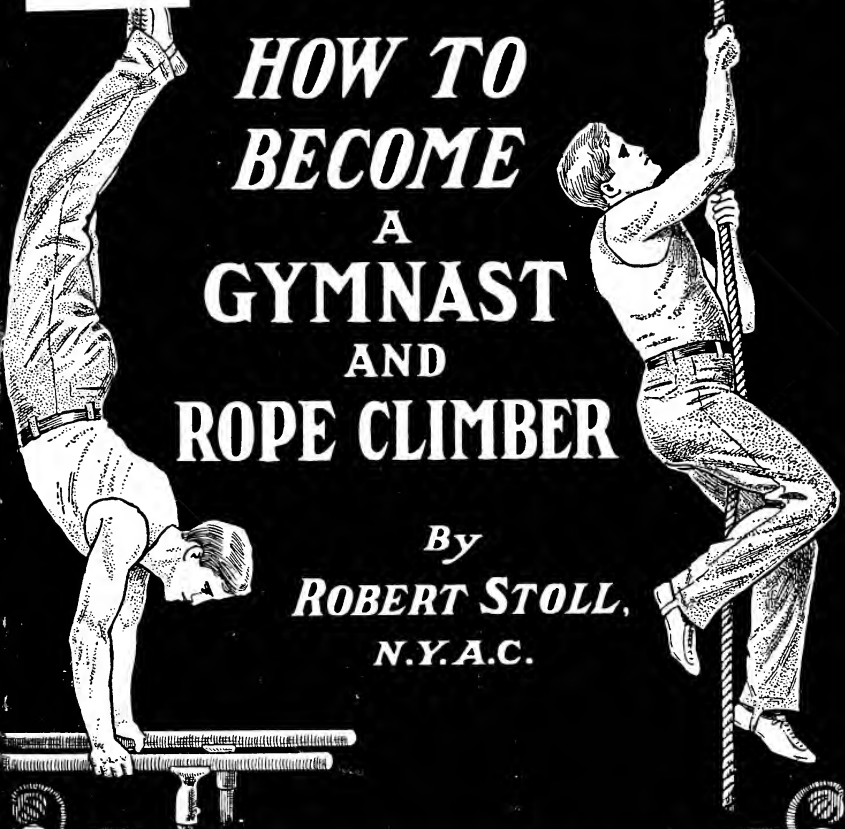
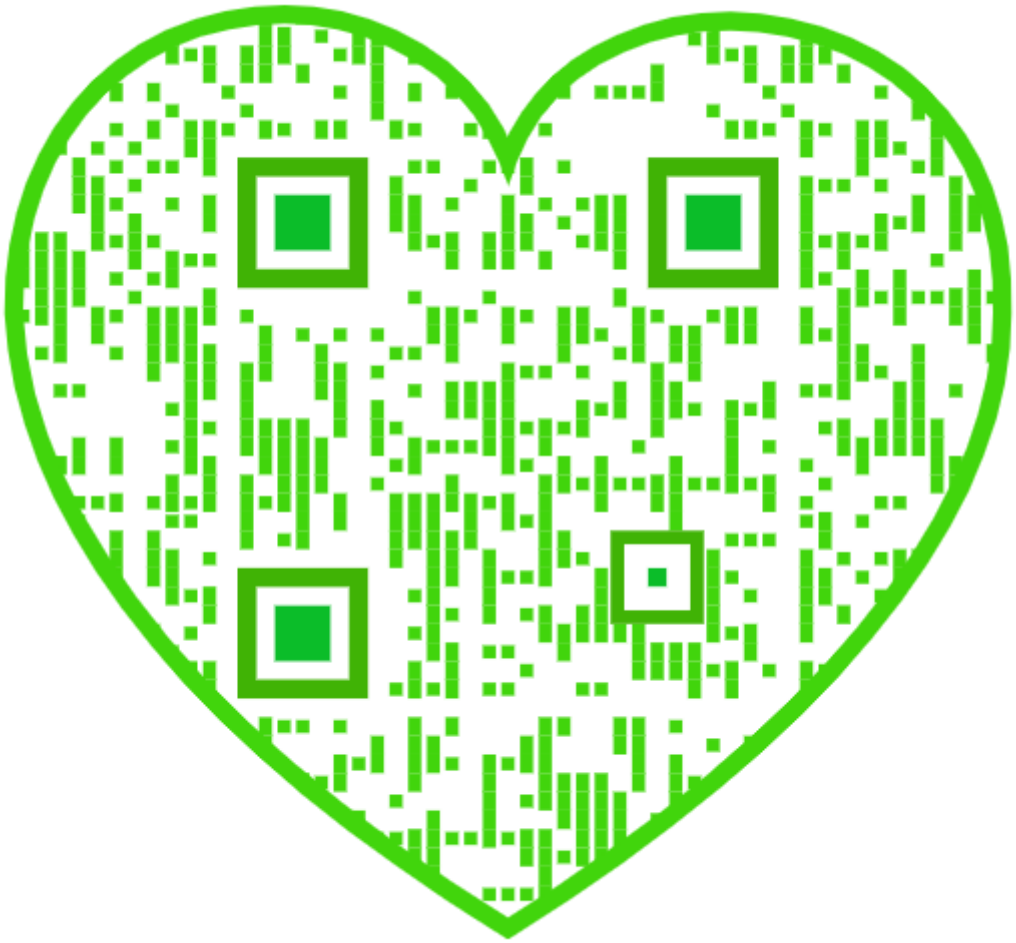


HOW TO BECOME A GYMNAST AND ROPE CLIMBER

By ROBERT STOLL, N.Y.A.C.

AMERICAN SPORTS PUBLISHING CO.
21 Warren Street, New York



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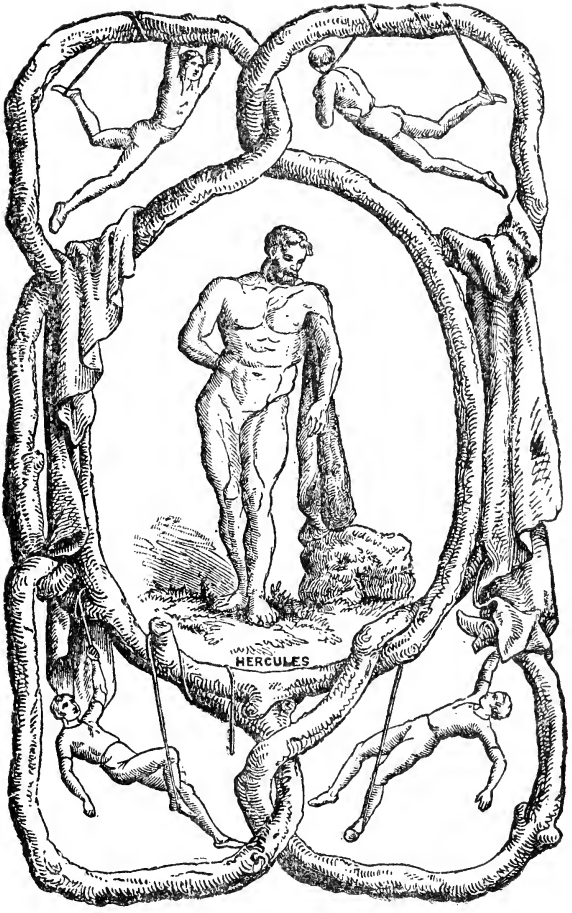
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ROBERT STOLL, N. Y. A. C.
Amateur Champion on Flying Rings from 1885 to 1892, inclusive

HOW TO BECOME AN EXPERT
IN THE GYMNASIUM

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INTRODUCTION.

In the National events of the ancient Greeks and Romans games of every description formed a most important part. The principal of the four games publicly solemnized in Greece were the Olympic; but games of different kinds were exercised by the early Romans, which consisted of chariot and horse racing, combats and theatrical sports. They also exercised themselves before bathing in leaping, running, throwing the javelin, quoit, etc.

The athletic exercises practiced among these nations consisted of wrestling, boxing and such other exercises, requiring great strength. Prizes were given to the victors and many privileges granted to them.

The Olympic Games, the chief of the festivals of the Greeks, were celebrated every fifth year, and consisted of religious ceremonies, athletic contests and races.

Under the emperors of ancient Rome places were built in which the Romans were to perform athletic exercises. These places were known as Gymnasia, but they were imitations of those buildings erected by the Spartans, the inhabitants of Sparta, the capital of the mountainous country in Greece, and bounded by the Messenian, Laconian and Argolic Gulfs.

The word gymnastic is derived from a Greek word signifying *naked*, it being customary among the Greeks to strip themselves of the whole or a part of their clothes before engaging in any of the athletic feats.

As early as the time of Plato gymnastic was made a part of medicine, for the purpose of counteracting the sad effects of luxury and indolence, which at that time were greatly increasing, and after it was reduced to a complete system officers were appointed by the State to superintend the performances in the gymnasia built for that purpose; the chief officer being termed a GYMNASIARCH.

The immediate effects of gymnastic exercises is an increase, both in size and power, of the parts exercised, and that in proportion to the amount of exertion made use of; so the part increases not only in

strength, but also in size. When a person engages in a certain avocation which requires an amount of muscular exertion, he not only improves in strength, expertness and dexterity, but the muscles are brought into unusual action, which causes them rapidly to increase in size and vigor; whilst the rest of the body, which has not been so much exerted, will be found to lack that which the muscles have gained. Therefore it must be evident that, if the whole body be exerted and brought into action as near as possible at the same time, and for the same length of time, the amount of additional strength gained will be distributed all over the body alike. Still, if the body be not over-fatigued, all the other parts of the body sympathize with the improving condition of that part which is chiefly exercised, the circulation acquires new vigor, and all the functions are carried on with increased activity, owing to the blood being thrown into all the parts with unusual force.

Besides, by exercising the body as just described, the mind is made capable of enduring a more prolonged application to the various and necessary branches of education. If a person, who for the greater part of the day is confined to an office, finds his health declining, he is sure to be recommended more bodily exercise to relieve the over-burdened state of the mind. Yet excessive exercise produces very nearly the same injurious results as inactivity, and should therefore be carefully avoided. But if gymnastics formed a part of the education of youth, the health of the young, of whichever sex they might be, would be greatly benefited; for every school or place of learning should have the means at hand by which youth may, after the mental labors of the day are over, exercise themselves to give that exertion to their bodies which would be acknowledged by all who took advantage of those means, having given them sufficient proof that health in after life is owing greatly to the active exertions in which they were engaged in earlier days.

Gymnastics should be taught by the master, and practiced by the pupil, as combining amusement and education with the best means of obtaining bodily strength and activity; for gymnastics exercise on the mind as well as on the body, thereby securing beneficial influences to both.

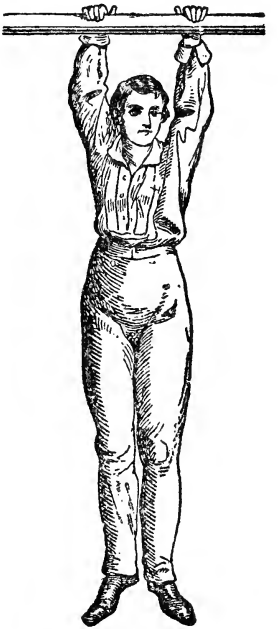
THE HORIZONTAL BAR.

This being the most simple, and without exaggeration it may be said, the most useful of all apparatus in a gymnasium, it is placed first in order. Its strength and adaptability to being raised or lowered, as the nature of the exercises, or the ages of the gymnast requires, makes it the most varied and attractive; varied because no one part of the body is at a standstill, the chief parts exercised, and which, moreover, derive the greatest benefit, are the muscles of the arms, wrists, hands, chest, spine, loins, hips, legs, abdomen, etc.; men increase very much round the chest, and likewise in weight, and their muscles enlarge and harden; and attractive, from the number and variety of the exercises capable of being accomplished thereon. One celebrated author and gymnast writes: "It is not necessary to describe these movements," alluding to the preliminary exercises, "as anyone, without instruction, can place himself under a bar and pull himself up by his hands any number of times he chooses." Now, were such true, we should have many more clever gymnasts than we have, for the example set in the above extract, is, perhaps, one of the most difficult to a beginner, and to a skillful gymnast, if he is to reckon the "number of times he chooses." It is, therefore, advisable to treat largely on preliminary exercises, and there are many so-called gymnasts, who could not go through, perhaps, any of the more simple exercises in a manner that may be said to have been properly done; they aim at "something showy," not useful. Again, the same author errs greatly in saying that "it is not necessary to have an instructor standing by, looking on," in alluding to the same subject. Where is the gymnast who had *no* instructor in the preliminary exercises, and who could undergo a thorough examination as to whether he was entitled to the name of GYMNAST? It is at the commencement that instruction is required, and if there is to be no instructor, and no book containing his first lessons, how is he to get on?

EXERCISES ON THE HORIZONTAL BAR.

TO HANG ON THE BAR BY THE HANDS. *Arm and hand practice.*—Place the bar so that when standing flat on the feet, and stretching the arms well above the head, it shall be about six inches above the

FIG. 1. FIG. 2.



tips of the fingers; then jump up, and by passing the hands over it towards the back, lay hold of it and grasp it firmly, letting the thumbs be on the same side as the fingers, and the knuckles as far upwards as possible (See Fig. 1), grasping it firmly, without any fear

of not being able to retain your hold very long, as that is sure to come by practice. Therefore, at first suspend yourself as long as convenient without tiring yourself, yet after a time you should so hang as long as possible; and by the continual practice of this, the most simple of all exercises, the strength of the arms and hands is greatly developed. Though not fatiguing at first, it becomes much more so the longer the body is suspended, and it is stated that a soldier once held himself by the hands for forty-two minutes. whilst many others have been known to thus suspend themselves for thirty-five minutes.

The exercise should likewise be practiced by hanging by one hand. letting the other drop straight down by the side each time. It would be well for the gymnast to practice jumping up to the bar and grasping it with one hand only, and not with both hands and afterwards letting go with one of them. Do not always use the same hand, but let the right and left hands alternately bear the weight of the body.

Grasping the bar with the fingers turned towards you should be likewise practiced, as many exercises require the hands to be so placed.

To Hang by the Hands. *Arm and hand practice.*—Stand under the bar with the face towards its length, and in jumping up to grasp it place one hand on either side of it, and proceed as stated in the last exercise.

Arm and hand practice.—Jump up as in the first exercise, but grasp the bar with the arms crossed about half way between the elbows and the wrists, and letting the face come between the arms so as to look between them, at the same time keeping the body perfectly straight by not allowing it to turn either to the right or to the left, according to whichever arm is underneath.

This exercise must likewise be practiced with the hands turned and grasping the bar on the other side, thereby bringing the fingers towards you (See Fig. 2), and proceeding according to the directions previously given. It would be better if, on letting go with the hand underneath, it were passed over the other each time: this would render the exercise a little more difficult.

Arm and wrist practice.—Jump up and grasp the bar with the knuckles and thumbs towards you, then, by giving a slight upward motion, move first the right hand to the right, and then the left to the left, and by short and regular steps repeat the exercise until the arms are as open as it is possible for them to be, when reverse the

movement and bring the hands gradually together again. The exercise must now be repeated with the hands turned the reverse way, and on no account are they to slide along the bar, but be lifted fairly from it each time. A slight pause should be made between each movement; or,

Hang by the hands with the knuckles towards you as before, and widen the distance between the hands as in the last, but in this exercise they must be moved towards their respective ends of the bars both at once, and the movement continued until the same distance along the bar is reached, when reverse the motion and bring the hands together. Repeat the exercise with the fingers towards you, and without letting the hands slide along the bar in the least.

To WALK. *Arm practice.*—1. Grasp the bar with both hands on the same side and move them alternately along it, beginning with short and even steps, and increasing their length until able to take them with ease, and when capable of so doing let each step be as long as it is possible to open the arms, but without any kind of a jerk, or any sign of over-exertion, and this must be persevered in.

2. When well up in the above let the hands be crossed over each other in advancing, thus: if going to the *left* pass the *right* arm over the *left*, and *vice versa*.

Let the legs be kept perfectly straight, and the toes well pointed to the ground. Nothing shows a careless and unskillful gymnast so much as throwing his legs or body about while achieving any of the essential preliminary exercises; therefore strive to carry all exercises into effect with the legs, etc., kept in their proper position without any undue stiffness.

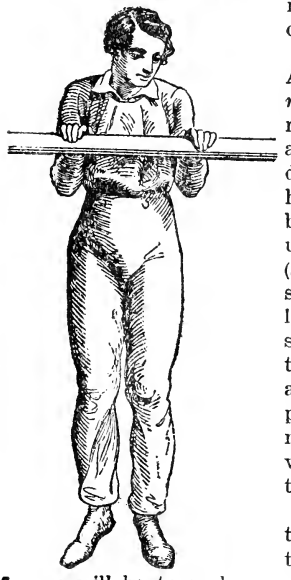
ANOTHER EXERCISE.—Grasp the bar with one hand on either side and proceed as in the last, but the hands must now always advance one before the other in going forward, and in returning walk backwards, when they are passed each in turn behind the other. Let the legs be kept perfectly steady as in the last.

These two exercises should be well persevered in, for a man is not worthy the name of a gymnast if he cannot go through any preliminary exercise that may be set him as they are the essential groundwork for the more difficult ones as he advances.

To JUMP. *Arm practice.*—This exercise is very like the last, as the learner places his hands first, both on the same side; second, one on either side of the bar; but he here must move them both at the same time instead of alternately, and to assist the pupil in making the

spring requisite to advance, the legs may be brought up a little and carried down again suddenly; but after he can achieve the next exercises, he must effect the spring by the arms alone, when the legs must be kept perfectly still, when after a little time he can try to jump as far along the bar as possible, then to and fro, *ad libitum*, the length of the jump being in proportion to the impetus given to the body. If the legs be thrown about too much the desired effect uponthe muscles of the arm will be in part lost.

Fig. 3.



Breasting the Bar, or to Rise and Fall. *Muscle practice; slow movement.*—This exercise is nothing more than the pulling up of the body as high as the arms will allow. It is done by hanging on the bars by the hands and gradually raising the body, by bending the arms at the elbows, until the breast is as high as the bar (see Fig. 3), then steadily lowering yourself again. It should be repeated at least three times, and if not able to succeed in doing it the first time of trying do not despair, for on the being able to effect this exercise likewise depends the being able to accomplish many others herein given; besides which, it tends greatly to strengthen the muscles ot the arms and wrist.

This must likewise be practiced with the hands turned, thereby grasping the bar on the opposite side, when the fingers will be towards you, the thumb being on the same side as the fingers.

The gymnast should so persevere in the rise and fall exercise that he may be able to do so with one arm only, the other hanging loosely by the side, or carried out a little in front to assist in balancing himself. The legs, which should be straight, are, in achieving this exercise, either raised quite horizontally or else projected a little to the front; this renders it rather easier to carry into effect.

To Rise and Fall with one Arm at a Time. *Arm and muscle*

practice.—Grasp the bar with both hands, letting them be a little wider apart; then, keeping the *left* arm straight, raise the body up by contracting the muscles of and bending the right arm; now straighten the *right* and bend the *left* in like manner, repeating the exercise at least three times with each arm alternately at first, afterwards it may be done a few times with one arm, and then with the other. When perfect in the above, and able to do it freely, proceed with the next exercise.

To CHANGE HANDS. *Arm and wrist practice.*—Hang on the bar with both hands, as in the first exercise, keeping the body and legs perfectly straight and steady, then with a sudden motion turn the hands inwards, and, carrying them out a little, grasp the bar on the outer side, when the fingers will point towards you. This is excellent practice, not only for the arms and wrists, but also to insure a quick and firm grasp; it should therefore be repeated three or four times, without separating the legs and throwing them about, which can only be prevented by raising the body a little.

CHANGING HANDS ACROSS. *Arm and wrist practice.*—Grasp the bar with the arms crossed one over the other, say the *right* over the *left*, and letting the backs of the hands be towards the face, then, keeping the body perfectly straight, with a sudden movement change the position of the arms, and bring the *left* over the *right*, when continue the exercise a few times.

The arms and wrists will be found to derive great benefit from practicing this and the next exercise; but it must be borne in mind that, in crossing the arms, the point of intersection is to be half-way between the elbows and the wrists, and on no account must the body be allowed to turn round toward that side of the arm which is underneath. To insure this, the pupil should endeavor to bring his face between his arms and look through them; or,

Grasp the bar with the arms across, as in the last, but with the fingers pointing towards you, and endeavor, while keeping the body perfectly straight, to effect the change as before.

RIGHT ABOUT FACE. *Arm and wrist practice.*—Grasp the bar with both hands as before then raise the body a little, and, turning it round toward the *right*—somewhat suddenly, release your hold of the bar and regrasp it again on the other side, now repeat the exercise by turning the body to the *left*, but, being rather difficult to accomplish, it should at first be done very slowly; when, however, perfect in it, the quicker the change is made, and without any apparent

exertion on the part of the gymnast, the better. The several parts exercised will be wonderfully improved by its being practised, as likewise the grasp.

To Touch the Bar with the Feet. *Muscle practice.*—Hang on the bar as before described, and, with a gradual motion, bring the legs up towards it; bend the knees, and pass them between the arms under the bar together with the toes, which must be pressed against it. (See Fig. 4).

A slight swing might be used at first, if not able to bring up the legs without; but it is improper to do so, as, in all exercises where

Fig. 4.

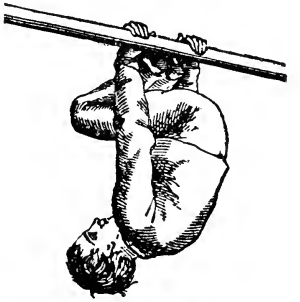
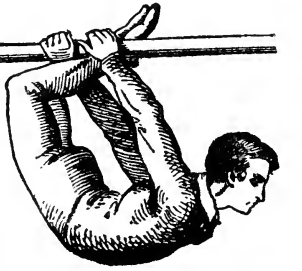


Fig. 5.



the legs are to be brought up, it ought to be done entirely through the muscular force of the arms, etc.

To Hang by the Toes. *Toe practice.*—Proceed as in the last, and, instead of placing the feet under the bar, hitch them over it, keeping the toes pointed towards the ground as much as possible.

Let go your hands, and gradually allow your body to hang straight down by alternately catching hold of your clothes until you are more expert, which you will be after trying it a few times.

But the most difficult part of this exercise is to be able to replace your hands on the bars. To do so, pull yourself up by catching hold of your clothes, using your hands alternately in so doing; but if not able to, and the distance be not too great, unhitch the toes and drop to the ground on the hands, letting the feet come down lightly. For this purpose the bar should be at first only placed as high as the gymnast

can reach standing on his flat feet, as this will enable him to place his hands on the ground, and so drop, in the event of his not being able to raise himself up as above directed.

To TRUSS A FOWL. *Spine practice.*—Grasp the bar with both hands and bring up the legs, passing the knees between the arms, and hitching the toes against the bar, then force the whole body through so as to bring the face downwards, as in Fig. 5, without relaxing your hold of the bar or unhitching your toes, as, after having remained in that position a short time, the body must be brought back through the arms again. The difficulty of this exercise depends partly upon the length of the gymnast's arms and legs, as, the longer his arms are, the more easy will it be for him to carry his body through as above stated.

To BRING THE BODY THROUGH. *Spine and muscle practice.*—Proceed as described in the last exercise, and allow the legs to pass through together with the body which must fall as low as the arms will allow, when the body, arms, and legs ought to be nearly in a line with each other. (See Fig. 6.) After remaining in that position for a short time return through the arms again without allowing the hands to lose their hold or the feet to touch the ground.

It will be found very difficult for beginners to return, until able to do so, relaese the hands and fall to the ground; but after a little practice, especially with a little assistance at first, it will become very much easier than would at first appear.

If, on bringing the legs through, the feet be crossed, in which case they will pass between the arms first, it will be found to be much easier to achieve.

THE EVERLASTING TWIST. *Wrist practice.* This is an excellent exercise for beginners, and one strongly recommended, as in performing it the gymnast must, if he have not yet done so, suspend himself by one hand, thereby testing the strength of each wrist.

Proceed as last described, but, in lieu of bringing the body again through the arms, let go with one hand, when the body will swerve half round, then grasp the bar again and repeat the exercise as often as convenient. If it be done six times without stopping, and always letting go the same hand, it will appear as if the arm were being twisted completely round; but the pupil need not always use the same hand as it may be varied by doing the exercise three times with each, or by changing it every time the body is brought through.

TO HANG BY THE LEGS. *Knee practice.* Grasp the bar firmly,

and bringing the legs through the arms, hitch them over the bar as far as the bend of the knee, when, by keeping the toes well pointed to the ground, and pressing the legs against the bar as firmly as possible, let go with the hands, letting them hang down loosely, and gradually lower the body as in Fig. 7.

After remaining in that position as long as convenient, bring the arms up, and, by drawing the body up a little, grasp the bar again,

FIG. 6. FIG. 7

and allow the body, after having unhitched the legs, to fall and drop to the ground, taking care to alight on the toes; or,

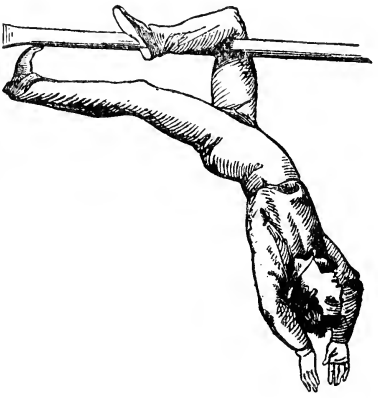
Proceed as in the exercise to bring the body through and carry the *right* leg only through and over the bar as far as the bend at the knee, and throw the *left* leg over the *right* foot, also as far as that joint; then by letting go your hands, let the body hang down loosely the hands hanging down also, or folded across the chest akimbo. After having remained in this position a short time, raise the body

up, grasp the bar with the hands, and change the position of the legs. viz., throw the *left* leg over the bar, and carry the *right* leg over the *left* foot, and hang as before.

This exercise, if constantly practiced, will be found to so materially strengthen the knee joint, that the benefit derived from it will be of great advantage in climbing.

THE SUSPENDER. *Spine and leg practice.*—This exercise is meant to strengthen the grasping of the bars with the legs, and especially with but one leg, therefore it should be practiced with the right and left alternately over the bar.

FIG 8.



Stand under the bar and grasp it with both hands, one on either side, and with a sudden spring throw the right leg over it towards the left, then place the toes of the left foot under the bar, as in Fig. 8. Let go the hands and allow your body to lower itself as much as possible, remaining in that position as long as convenient, or else raise the body up and down a few times; this latter would bring the spine of the back into full play, and it would derive great benefit therefrom. The hands may either hang loosely, as in the illustration, or be folded across the chest; in either case, they must remain in the same position while raising or lowering the body. The leg under the bar must be kept perfectly straight.

BOW AND ENDS. *Spine, leg and wrist practice.*—This amusing, and to all appearance grotesque, exercise tends nevertheless to strengthen the grasp, and, in effecting it, it will be seen that the wrists come in for their share of the benefits to be derived therefrom.

Place both hands some little distance apart on the bar and grasp it firmly, letting the thumbs be on the same side as the fingers, then bring up the legs, and, passing one on either side of the arms, instead

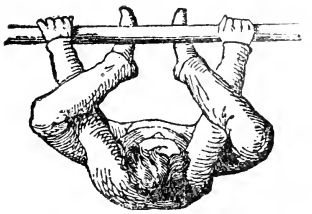
of between them, bend them over as near to the shoulders as possible, hitching the toes, one at a time, under the bar, as in Fig. 9, when the exercise is complete; after a few attempts it will become much easier.

Owing to the great strain upon the wrists by the legs pressing upon the arms, it will be utterly impossible to vary this, or achieve any other exercise while in this position.

To Breast the Bar. *Muscle practice.*—Grasp the bar with the arms crossed and the knuckles towards you, then achieve the rise and fall, raising the body up quite as high as in the former one and repeating it two or three times, though it will be found rather more difficult to accomplish.

Rise and Fall. *Muscle practice.*—Hang on the bar with one hand on either side, then gradually pull the body up by bending the arms until, by moving the head on one side, one shoulder touches the bar, when, after remaining in that position a short time, the body may be lowered, and, raising it again, let the other shoulder touch the bar.

Fig. 9.



Breasting the Bar. *Wrist and muscle practice.*—Clench fists well and place them on the bar with the wrist bent over it, then, without moving either and or opening the fingers, raise the body up as before as high as possible, when lower it again, the whole movement being done very slowly; and after a few trials go through the exercise three or four times simultaneously, but not to overtire yourself. Being excellent exercise for the wrists, it should be well practised, though somewhat difficult to effect.

To Change Hands. *Muscle practice.*—Proceed as in breasting the bar, to rise and fall, and when the legs and body are well raised, let go the *right* hand and grasp the bar on the other side, then let go the *left* and grasp the bar on the same side; this will cause the body to turn round towards the right, and as, during the passing of either hand, the whole weight of the body is suspended by one arm, it will cause the muscles of that arm to be brought into full use, and they will consequently be greatly strengthened.

Repeat this exercise by passing the *left* hand to the other side of the bar first, thereby reversing the motion of the body.

THE LETTER L. *Muscle practice.*—In this exercise instead of the legs being allowed to hang straight down, they are brought to a right angle with the body, by bending body at the hips, thereby forming the letter L. When in this position raise the body, or the legs may be brought into the required position after the body is raised; yet it would be better to practice the exercise both ways as the relative motions are reversed, thus: Firstly, raise the body *after* having brought up the legs; secondly raise the body *before* raising the legs; yet in whichever way it is done the muscles must derive benefit from it.

THE WALK. *Arm and muscle practice.*—As another variation in the walk, which though simple in itself to look at, is more difficult to achieve than the two former exercises, it would be well for the gymnast to grasp the bar with both hands on the same side, then breast the bar, and proceed along it with slow and even steps, and when well up in it, let the hands be placed one on either side and proceed in like manner. While walking the body will be slanting, and the legs projected a little, but the straighter the body is kept the better.

THE WALK. *Spine and muscle practice.*—Hang by the hands with one on either side, when, raising the body a little, lift both legs and carry the feet in like manner over the bar, resting the heels only on it, but allowing the feet to be kept as far over as possible, to prevent their slipping off. Now in this position walk backward and forward, but this will be found a little more difficult, as, at every step taken by the hands, the feet have to be drawn or pushed along the bar, according to the way in which the hands move. Let the steps be taken very slowly, and do not let the feet be jerked, but allow them to slide along easily.

ELBOW PRACTICE. Breast the bar, and, when sufficiently high, let go with the right hand and carry the fore-arm over the bar from the front, hitching it over it at the bend of the elbow, then carry the left over in like manner and sustain the body in that position, letting the elbows be as close together, and the hands as far apart as possible, and when perfect in the above take one arm off the bar, and letting it drop down by the side support the body by the other, then repeat this portion of the exercise by changing arms. This will be found to be excellent practice for the arms, the muscles being likewise thereby greatly developed.

THE ARM CHAIR. *Fore-arm practice.*—Breast the bar, and rest the fore-arms about three inches below the elbow on it, keeping them bent at the elbow and remaining in that position but a short time, as, the nearer the bar is to the wrists, the more difficult will it be to support yourself. The legs should be perfectly straight with the body, and close together, and the head leaning a little forward, yet, for the sake of variety, the legs may be raised as in Letter L, page 18, and lowered again while thus supported; this would add greatly to the diffiiculty of the exercise.

Upper arm and muscle practice. Breast the bar, and, grasping it firmly with the *left* hand, stretch the *right* arm out over it, letting it rest upon the bar about half-way between the elbow and the shoulder; then letting go with the *left* hand, support the body in that position for a short time, when regrasp the bar, and repeat the exercise by stretching the left arm over it in like manner.

This is a very trying feat to the gymnast, although not so to the spectator; but he has only to try it to be convinced of its difficulty, especially if his muscles be not up to the mark.

As you cannot face the bar in this as in the last exercise, the legs must be carried a little sideways towards the bar, thereby acting as a counterpoise. And it must be borne in mind that the arm on the bar must be kept perfectly straight while supporting the body, though the hand may be either open or clenched, but this as best suits the gymnast.

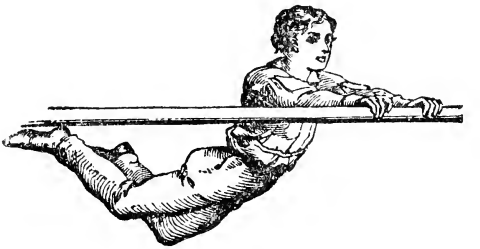
SPINE PRACTICE. Place the bar as high as the breast of the gymnast, and let him stand some distance from it, say about the distance of his height from it, when, holding his arms straight above his head, with the palms of his hands turned towards the bar, and keeping the legs straight and the feet close together, let him fall straight forward without bending the body at the hips, and, grasping the bar on reaching it, let the body drop as far towards the ground as possible, but without moving the toes from their place altbough the heels are of necessity raised from the ground.

As the body will now form a perfect semi-circle, the more difficult part of the exercise is to follow, viz., for the gymnast to raise the body into an upright position again as easily and regularly as he fell forward; this at first will not be accomplished without much difficulty, but patience is all that is required.

THE SWING. *Spine, leg and arm practice.* Hang by the hands about the middle of the bar, bring the legs up in front a little and sud-

denly drop them, as it were, not with a jerk, but by endeavoring to carry them out further than they were before, thereby causing them to describe a semi-circle, at the same time carrying the body a little forward; this motion will give a sufficient impetus to the body to carry it back beyond, and after a little while above, the bar (see Fig. 10). Now, by giving a somewhat similar motion to the body and

FIG. 10.



legs on the body dropping again from behind, it will be again carried to the front, when the above movements must be repeated to continue the swing.

It will be found that a certain strain will come upon the wrists; the gymnast must therefore make the utmost use of them when wishing to carry the body forwards, and he must likewise ease his hands in the backward swing when required, whereby he will be able to retain his hold of the bar for a much longer time.

Do not be afraid of swinging too high, as many feats, to be hereafter mentioned, depend greatly on the neatness of the swing, and the facility with which the requisite height, be it in the forward or backward swing, is obtained.

Swing to and fro at least half a dozen times, not more at first, and on leaving the bar do so in the forward swing, and when your feet are rising to a level with your face; when, by giving the body a slight impetus forward by a spring from the wrists, you may let go your hold of the bar and alight on the ground, which you must do on your toes. After a little practice you may try how far you can spring from the bar on alighting, but the higher the bar the greater the distance the momentum given to your body will carry you. This is a very neat way to leave the bar, and the farther the gymnast can

alight on his feet from it, the greater will be his after success, and the more graceful will his performance appear. Let him avoid, above all things, jerking the legs in swinging.

THE PANCAKE. *Wrist practice.*—Place the bar about two feet above the head of the gymnast when standing on the ground, and proceed as described in the last, and when the body has been swung nearly as high as the bar, let go your hands (the farther the gymnast springs from it the greater the effect), and after bringing them smartly together, renew your hold of the bar and continue to swing each time the exercise is to be repeated, which should be at least three times before allowing the feet to touch the ground. It is a difficult exercise to beginners, but very soon overcome.

FIG. 11.

It must be borne in mind, that on letting go the bar the gymnast must not do so as if he were trying to carry himself back from it as far as possible, but a slight forward spring must be given to, if possible, enable him to bring his hands together close to, if not just above the bar.

TO SWING BY THE LEGS. *Spine and Knee practice.*—Hang by the legs and keep the feet well towards the ground, then move the arms and body to and fro (Fig. 11) to get into a good swing, the body being drawn up in the forward, and carried with the arms as far back as possible in the backward swing, and this should be practiced until you are able to raise the body either way level with the bar. This exercise will be found to be of great benefit to the knees and legs.

THE FALL, OR LEG SWING OFF. *Leg practice.*—Hang by the legs and keep the feet well towards the ground (Fig. 11), then proceed with the Leg Swing, as in the last, and when sufficiently high in the backward swing, *i e.*, with the face downwards on the body rising, unhitch the legs as in Fig. 12, and you will alight safely on your feet.

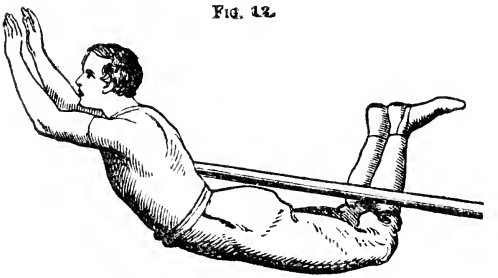
It will frequently occur, until you are able to do this exercise prop-

erly, viz.: until you learn the precise time when the legs ought to be disengaged from the bar, that you will fall on all-fours; this is owing to the legs being unhitched too soon; but this is of no importance, as by practice that slight mishap will soon be overcome.

THE LEG SWING. *Hip and leg practice.*—Swing by the legs with the knees a few inches apart, then in the forward swing bring the body up, grasp the bar between the legs with both hands, and opening the legs straight, thereby unhitching them, carry them back clear under the bar, and either alight on the ground, or accomplish some other exercise.

Do this exercise slowly at first, and, when perfect in bringing the legs from over the bar as required, it should be done as if the whole were one simultaneous movement, no pause taking place from the

FIG. 12.



time the body is raised until the feet are free; therefore the whole must be effected before the body returns in the *backward* swing, and, to look well, it should be done very quickly.

LEG SWING CATCH.—Proceed as described in the last exercise but two, and on the body rising sufficiently high, and just as the legs are being unhitched, turn the body, and, bringing it up while in the swing, grasp the bar with both hands, without allowing the feet to touch the ground.

As a finish to this exercise the legs may now be again carried between the arms and hitched over the bar, when, by letting go the hands, achieve the last exercise but one.

ARM AND WRIST PRACTICE.—Hang on the bar, and pull the body slowly up; then raise one of the elbows well up above the bar, say the *right* one, so as to throw the whole weight of the body on the

right wrist, which can only be done by getting the fore-arm as perpendicular as possible; then, as soon as the elbow is raised, let go with the *left* hand, which will cause the body to turn a little out of its position, and suspend the body by right arm. On letting go with the *left* hand, let it drop straight down by the side, and bringing it up again, grasp the bar with it, then lower the elbow of the *right* arm, and lower the body by straightening both of them. Pull the body up again, and repeat the exercise with the *left* elbow up.

One of the difficulties of this exercise consists in the lowering of the body and raising it again directly between each change, which might be made three times, whereby each arm will be brought into use twice.

As this is somewhat difficult at first, the gymnast would do well not to tire the body too much by trying to do more than one change at first; and until that can be effected clearly, without the least hitch in doing it, he ought not to attempt a second. The same advice is equally applicable to the making of the third change, yet the exercise has many good points to recommend it.

To Touch the Bar with the Toes. *Leg practice.*—Grasp the bar near to the end with both hands, one on either side, and with the face towards the length of it.

Draw the body gradually up by bending the arms well until the head touches, or, if preferred, until it be above the bar, when the shoulder will touch it, then slowly raise the legs straight up until able to touch the bar with the toes, without either altering the position of the body by moving the arms, or by bending the legs otherwise than at the hips.

To Rise above the Bar. Circling the Bar. *Arm and muscle practice.*—Hang on the bar carrying the legs above the bar instead of under, then, by pulling the body up with the arms, and with a slight motion of the wrist, carry the legs completely over the bar, in going over which they will act as a sort of balance to your body, and with the assistance of your arms the body will be brought into the required position.

As a means of enabling a young gymnast to circle the bar sooner than by the method just described, let him fix the bar about as high as his breast, when, after having placed his hands on the bar, with a step forward, he might give his legs that impetus upwards which will carry him over the bar much more quickly; but in so doing the legs must be straightened (see Fig. 13), and carried over the bar by the

simultaneous motion of the arms, especially the wrists. This will, in a very short time, enable him to do it as first described, when the bar should be raised high enough to cause the gymnast to jump up to reach it.

This, to a beginner, is a difficult and annoying exercise. Difficult, because he is very likely to be a long time before he is able to do it to perfection; annoying, because his shins are sure to suffer if he

FIG. 13.

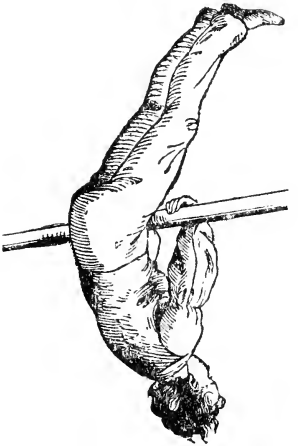
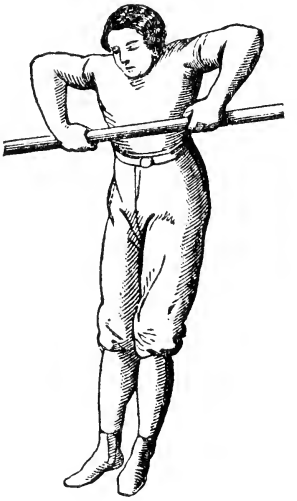


FIG. 14.



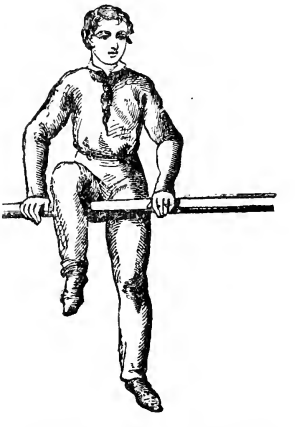
does not go over the bar as he intended. Yet, when once accomplished, no exercise will be found more easy.

THE SLOW PULL UP.—Breast the bar, then endeavor to raise the body above the bar. This must at first be done by bringing one arm up at a time, first the right arm, then the left, raising the elbows up as high as possible (see Fig. 14), when, by leaning the head forward over the bar, and carrying the legs a little out in front, which greatly assist you, as all your strength will be required, you must raise the body up by strengthening the arms. This will call all the muscles of

the arms into full use, as well as the wrists, and consequently requires some little practice to be able to achieve it. The thumbs must be on the opposite side of the bar to the fingers, and the exercise should be persevered in until you are able to bring up both arms at once.

THE SLOW PULL UP. Hang by the bar, with the hands so far over it that the body shall be suspended entirely by the wrists, and proceed as described in the last, but with this difference—that in this the arms are both made use of together; and the lower the exercise is done the better, as the main difficulty is in the raising the body up without holding the bar at all with the hands.

FIG. 15.



ANOTHER EXERCISE. Hang by the hands and throw the right leg over the bar on the right hand side of them, then, by swinging the left leg to and fro somewhat similarly to the ordinary swing, give it a kind of jerk on the backward swing, which, assisted by the wrists, will enable you, by throwing the body a little forward, to raise it above the bar. Repeat the exercise by throwing the left leg over the bar.

ANOTHER EXERCISE. Hang by the hands, and bring the *right* leg between the arms, and bend it firmly over the bar, pointing the toes towards the ground, then, with the impetus as in the last, bring the body above the bar. (Fig. 15.) This exercise should be repeated with the *left* leg over the bar.

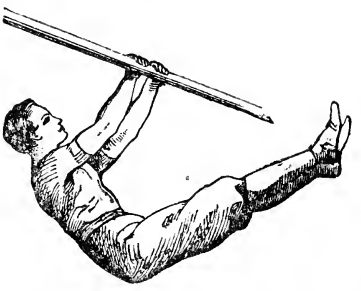
ANOTHER EXERCISE. Swing, and in the *forward* swing up the *right* leg and carry it over the bar in the manner described in the last two exercises, but, in doing this, carry it over the bar on the *other side of the left hand*, then, at the turn of the swing, give the requisite downward motion with the left leg, and with the aid of the wrists rise above the bar. Let this be practiced well, and, when able to do it freely, carry the left leg over the bar instead, and repeat the exercise, and do not be satisfied unless able to make use of the one as well as the other.

It being somewhat more difficult than either of the two preceding methods, it should be well persevered in, as it is a decided improvement in the style of the exercise.

To Rise Above the Bar. The Jerk. *Wrist practice.*—This exercise differs in two things only from that previously described, viz., first, that it is done without a swing; and secondly, that the arms are here to be kept straight.

Hang on the bar, bring the legs up in the front straight, and, leaning the head back a little (Fig. 16) jerk or carry the legs down suddenly, making the feet describe a semi-circle, and by the strength of the wrists, without bending the arms in the least, raise the body above the bar. The momentum given by the sudden motion of the legs greatly assists the wrists in the fulfilment of their duty.

Fig. 16.



This exercise will require constant practice to overcome all difficulties, and, when able to achieve it let the gymnast practice it with the hands reversed, thereby bringing the fingers towards him.

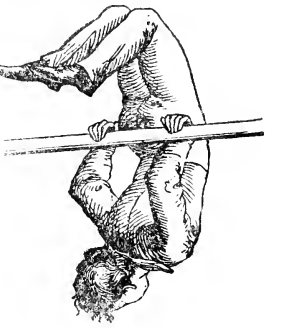
To Rise above the Bar. Circling the Bar. *Arm and muscle practice.*—Grasp the bar with the arms across, and, without letting the body turn either to the right or to the left, according to whichever arm is underneath, circle the bar as in a former exercise; but it will be found to be a little more difficult to achieve, yet a little perseverance will enable it to be sooner overcome.

To Rise above the Bar. Circling the Bar. *Spine, arm and muscle practice.*—Grasp the bar with the arms across, and proceed to circle it as before, but in so doing the body is to be carried up perfectly straight, and on no account is it to be allowed to slide off sideways on to the bar. The chief obstacle that presents itself in this exercise is the pressing of the elbows against the stomach on bringing the body up, by which it will be seen that this method of circling the bar is very difficult, even to a skillful gymnast, until he has prac-

ticed it a few times; yet, with a little patience and perseverance, it is to be accomplished.

To Sit on the Bar. The Plymouth. *Spine practice; Slow Movement.*—Bring the legs through, and in carrying them over the bar let them be a little bent, then, bending the body well back, and turning the head back as far as possible, *i. e.*, the face towards the ground, and the farther you look along the ground the better, whereby the body is the better kept in that position, and which enables the exercise to be more easily done, raise the body up by the aid of your arms; then, when the bar is a little over the seat (Fig. 17), by bending the legs more over it, which acts as a sort of leverage to the body, you will be enabled to bring it over and assume a sitting posture. But your own judgment must be used as to the best time to do so, for, when the bar touches the center of the back, the arms must do the remainder of the work, but do not pull yourself too far over the bar, otherwise, in assuming the sitting posture, a beginner is very likely to fall forward, which would not be very pleasant for his arms; but should such a mishap occur, it will be well for him to give a slight spring forward and alight on the ground in front of the bar. This method of sitting on the bar is sure to give greater satisfaction than by simply circling it, and it requires but a little constant practice to be able to achieve it adroitly, the one chief point, next to the raising of the body, being to bend the head well back and bend the legs well over the bar. Omit these, and the exercise is rendended all the more difficult to be achieved.

Fig. 17.



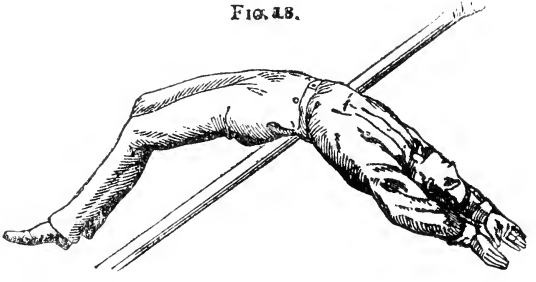
The Slide. *Spine practice.*—Proceed as described in the last exercise, and when your body is fairly over the bar, let it slide forward, and, on its dropping, give a little sudden spring forward with the wrists, letting go the bar and alighting on the ground as far from it as possible, but let the arms be brought up a little to free them from the bar.

The Balance. *Spine practice.*—Again proceed as described in the

preceding exercise, and, when the bar reaches the center of the back, allow the head to hang down backward, and by letting go your hands in order to sustain yourself on the bar without falling over either side, thereby balancing yourself. (See Fig. 18.) Stretching the hands over the head, or waving them backward and forward will greatly assist you, but it needs a little practice to be able to do it fearlessly.

SLIDE Catch.—Achieve the Slide, and on the bar reaching the center of the back, balance yourself for a moment, throwing the arms well over the head, which bend back as far as able, then let the body slide forward over the bar, without altering the position of the hands; but, when it is fairly dropping, raise the head, and giving the body a turn to bring the face towards the bar, grasp the bar with your

FIG. 18.



hands. This is a very pretty and neat exercise, if cleanly done, and only requires a little practice.

BALANCE PRACTICE. Mount above the bar by either of the methods described in the foregoing exercises, and throw either leg over it, when, by placing the hands in front of you, with the fingers of each hand on opposite sides of the bar, thereby causing the elbows to be brought towards the body, sit astride it as on a saddle. (See Fig 20.) Now, by keeping the arms perfectly straight and upright, bend the body up in front, which will cause the head to be carried somewhat forward, and enable you to raise yourself completely off the bar; but in doing this, the legs should be bent both at the hips and knees, thereby assuming a sitting posture.

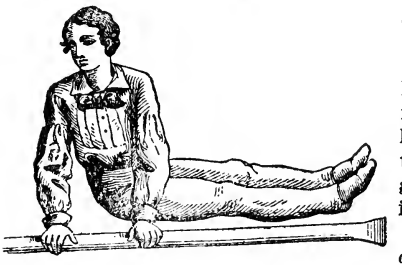
While achieving this exercise, the bar is not to be touched by any other of the body than the hands, as the body is to be supported in

equilibrium upon them. In grasping the bar the thumbs should not be on the same side of the bar as the fingers of each hand.

To Stand on the Bar. *Balancing practice.* Proceed as in the last exercise, and continue to raise the body and legs until the feet can be placed upon the bar, the *right* before the *left*, when let go your hold of it, slowly rise, but while so doing hold the arms out, one on either side, to assist you in balancing yourself while endeavoring to effectuate the exercise, which should be well persevered in until able to carry it through without the least hesitation or sign of fear. If preferred, the bar may be put at about three feet from the ground until perfect in it.

The Vault. Mount above the bar, and grasp it firmly with the fingers on the outside, then, after moving the legs to and fro sideways two or three times, carry them over the bar, as shown in the illustration (Fig 19), then, letting go with the hands, alight on the ground, which must be done on the toes.

Fig. 19.



The bar should not be too high from the ground at first, as it is easy, after a little time, to raise it, for, the higher the bar, the greater the effect in achieving the exercise.

To Lie on the Bar. *Balancing practice.*—Sit astride the bar as on a saddle, then lean gradually back until your head touches it, then place your legs also on it, keeping them perfectly straight.

Perhaps the above will to some appear *impossible.* If so, do it thus: in leaning back, place the feet under the bar, to steady yourself. If that is not sufficient, put your hands on the bar behind you, or, in leaning back, let your arms hang over the head until the hands touch the bar, when steady yourself whilst you place the feet on the bar.

After the body is out straight the arms may be allowed to hang loosely by the side, folded across the chest, or placed in any position the gymnast may think proper.

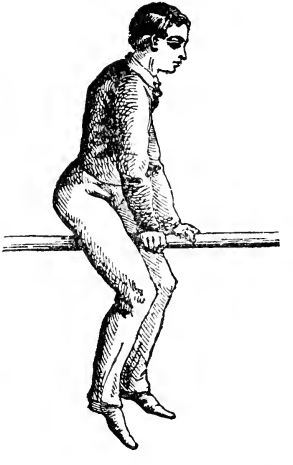
The arms may likewise be moved about so as to test the feat, or

the legs may hang loosely on either side of the bar, all of which will add greatly to the exercise.

THE JOCKEY. *Balancing practice.*—This exercise is not so much to look at whilst being done by another; but it is more difficult to achieve than will at first appear.

Sit astride the bar, as in the last exercise, bring the elbows against the sides, lean forward so as to lift yourself from the bar (Fig. 20); when in that position, move the hands alternately along the bar, very slowly at first, and practice until able to run along the bar very quickly, and when perfect in the above, the gymnast can vary his movements similar to some of the steps in dancing, especially the advancing and retiring step in the quadrille, but the body must not on any account be allowed to touch the bar during the performing of a certain motion or figure.

Fig. 20.



TO HANG BY THE LEGS.—Rise above the bar and sit on it, then, placing one hand on either side of you, gradually slide back over the bar, and lean the body forward until the bar reaches the bend of the knee, when, grasping it firmly, and bending the legs well under it, let the body fall gently backwards, and when steady let go with the hands.

This is a method often required to hang by the legs, and should therefore be practiced, as it enables you to shift from one exercise to another.

THE HINDOO PUNISHMENT, OR MUSCLE GRIND. *Muscle and spine practice.*—Sit on the bar and sink down, but letting the arms slip (one at a time first) backwards over the bar, when the hands can either be clasped across the chest, or grasp a belt, which may be worn round the waist if preferred (See Fig. 21); then, moving the legs and body to and fro with a stronger impetus with the legs, carry the body round the bar, which motion must be repeated, on the body falling over, every time the gymnast wishes to go round. This should not be more than three times at first, owing to the friction and rubbing which the arms will

get until more used to it, and until such is the case they will be very red and tender after each practice—so much so, that the gymnast will not like to repeat it for a day or two; but that must not be noticed too much, as the oftener the muscles are thus exercised the less will be the notice taken of the results in future.

This exercise is reversed by carrying the legs and body up in front

Fig. 21

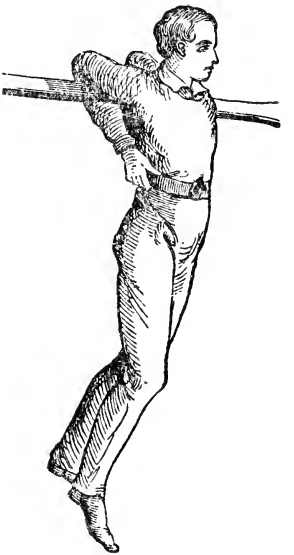
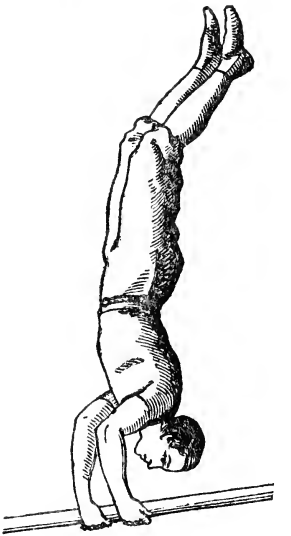


Fig. 22.



instead, thereby revolving round the other way, but the arms remain the same; and in this, as in many other exercises before and hereafter mentioned, the legs must be made good use of. The gymnast, when perfect in either way, but generally the first, would do well to try how many times he can go round, or at least from twelve to twenty times. Do not descend from the bar for a short time until the giddiness be worn off, or else achieve the reverse way two or

three times; and if not able to do it by yourself, a little assistance should not be refused.

HAND GRIND. Proceed as in the last, but instead of bringing the arms down behind the bar and grasping the belt, or folding them across the chest, as therein stated, stretch the arms out at the sides, and grasp the bar a little underneath, but with the thumb uppermost; then, while in that position, revolve round the bar as before, though the pressure there will be found to be more upon the back than in the last.

THE HALF-FALL BACK AND SWING OFF.—Sit on the bar with the legs bent well under, so as to hold it close to the bend of the knees, and with the arms extended downwards over the knees, then, leaning the body well forward to balance yourself, and to give it a greater distance to go, throw yourself back over the bar with as great an impetus as you can; in fact, try to throw yourself off it: the momentum thus given will cause the body to rise up on the other side, then when the head rises nearly as high as the bar, as in Fig. 12, you can unhitch the legs, and you will alight safely on the ground. In doing this and the next exercise the using of the arms is indispensable, they should consequently be used freely; therefore do not be afraid of flinging yourself off with too great a force, for the greater the force used the better, as it will lead to the executing of much more difficult exercises; still, when achieved properly, the gymnast will soon learn what amount of impetus must be given to carry the body to the required height prior to his unhitching his legs. That will come by practice only, but this exercise is sure to receive great approbation, especially if done fearlessly, and with a determination to succeed.

THE TURNOVER.—Mount above the bar, and turning the fingers toward you, bring the hands and elbows close together, then lean forward so as to rest the body on the elbows, and, by a gentle motion, steadying yourself to keep the fore-arms in the same postion, carry the legs up behind and finally, the whole body (Fig. 22) when, on the body passing over the bar and falling, let go your hands, and alight on the ground taking care to do so on your toes. (See the next exercise.)

The momentum given to the body in turning over is sure to cause the gymnast to alight on his feet. It requires but a little nerve to do it properly the first time.

THE BACK HORIZONTAL. *Spine and muscle practice.*—This and the

following exercise requires great strength in the muscles of the arms, as well as in the spine of the back, and is only to be acquired by practice, with a determination to succeed.

Grasp the bar, and go through the arms; but on carrying the legs through raise them up straight with the body, then, keeping them in that position, lower them until they are horizontal, as represented in Fig. 23, and, after having remained thus for a short time, either drop to the ground, or carry the body back again through the arms, or else achieve the Slide. The latter should be perferred.

Continual perseverance and practice are required to achieve this exercise to perfection, *i. e.* without any apparent strain upon the muscles.

Sit on the bar by any method preferred, then, grasping it with the knuckles turned backwards, and the thumb on the same side as the fingers, let the body slide forward until able to bring the legs perfectly straight with it, at the same time keeping the arms perfectly straight. The now relative position of the arms and body must as near as possible be retained, as the gymnast must carry the body forward and downward and the legs backward, grasping the bar very firmly with the hands, and putting the whole of the muscles into full play, to enable him to lower himself gradually without bending the arms, and on no account is the required position to be assumed with a jerk (see Fig. 23), as it is to be done by the full use of the wrists and the muscles of the arms, the spine being exercised in keeping the body horizontally.

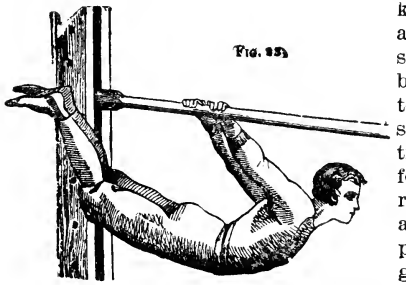


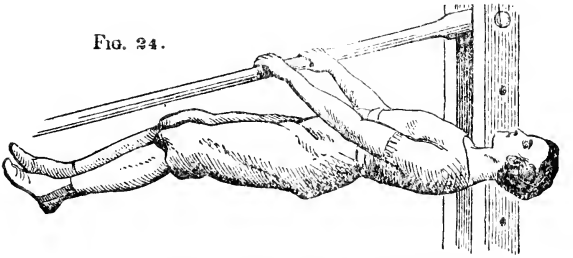
Fig. 23.

THE FRONT HORIZONTAL. *Spinal and muscle practice.*—This exercise is better achieved on the rings, but it can nevertheless be done by raising the legs well up in front and carrying them above the bar until straight upright with the body; then, keeping the arms straight and the body also in the same position, lower it gradually until it assumes the position required (Fig. 24). This will be found to be a little more difficult to carry into effect than the Back Horizontal, but persevere and conquer.

THE GRASSHOPPER. *Wrist, arm, and muscle practice.*—This is a very difficult exercise, especially to beginners. As in this exercise the whole of the weight of the body will be upon the wrists, it need be done the first time with care.

Either circle the bar and sit on it, but changing the position of the hands on going over, and, when the body is falling forward, which must be very gradual, allow it to sink until the arms are nearly bent double, when the bar will be touching the middle of the back. Grasp the bar firmly, and let the fore-arms be as upright as possible; the

FIG. 24.



legs may, to assist in the balance, be bent a little back. The thumbs are on the same side as the fingers. Now, when in this position, first move the hands alternately along the bar, and when able to do that easily, with a slight jerk with the legs, aided with a strong spring with the wrists, move them to and fro both at once, thereby giving the action the appearance of a grasshopper. Do not remain too long in this position until the arms and wrists are more accustomed to it, as it will require to be well practiced ere it can be effected with freedom and ease.

THE PARALLEL BARS.

The difference between the action of the body and arms on the Parallel Bars and that on the Horizontal Bar, renders it equally attractive to the spectator and to the gymnast. On no account should they be slighted, and not practiced upon, as they tend very much to strengthen and develop the chest, muscles of the arms, muscles of the back, abdomen, etc.; but, owing to the using of the legs in various exercises on the horizontal bar, it enables the gymyast to perform a greater number of exercises upon it than upon this apparatus. Moreover, the manner of changing or passing from one exercise to another, to enable him to consummate from half a dozen to twenty or more different movements without stopping, leaving the bar, or touching the ground with his feet, causes the single bar again to be the favorite; but, on the other hand, there are a great many exercises, both preliminary and otherwise, capable of being achieved upon the parallel bars, that cannot be thought of for the horizontal.

EXERCISE ON THE PARALLEL BARS.

To Mount Between the Bars.—Stand between the bars with the hands hanging loosely by the sides, spring up, and placing a hand on either bar, with the fingers on the outside and the thumb inside, keep yourself suspended for a short time. The legs must be kept perfectly straight and close together, and the toes pointing slightly downwards (See Fig. 25.)

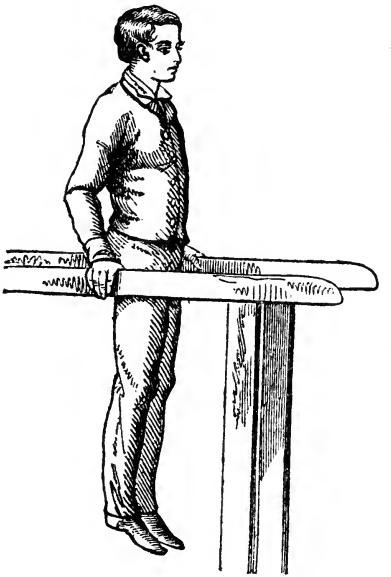
To dismount, give a slight spring upwards, at the same time lifting the hands from off the bars and carrying the arms in front of you, or over your head, else they may come in contact with the bars on your alighting on the ground, which you must do on your toes.

To Walk along the Bars. *Arm practice.*—Suspend yourself between the bars at the ends, with the face towards their length, and move the hands alternately along them. This must be done without bringing the shoulders out of their place, or hasty and irregular steps being made, the body or legs twisted about, or any like irregu-

larity; and when the opposite end has been reached, the walk must be repeated backwards to the point of starting, which will be a little tedious at first, but after a little practice it will become quite easy.

The arms must be kept perfectly straight, or the exercise, which must be practiced well with the fingers on the inside of the bars, as well as outside, will become much more difficult to beginners than it really is. Therefore, to succeed, you must make the steps slowly and regularly, and keep the arms and legs straight.

FIG. 25.



THE CRAMP. *Leg and wrist practice.*—This exercise is nothing more than walking with the hands, but, in lieu of the legs being straight with the body, they are bent into a sitting posture, and kept in that position during the process of walking.

Mount between the bars, and:

First.—In advancing the right arm lift up the right or left leg, as if ascending a flight of steps, and do the same with the left arm.

Second.—In drawing up the leg on advancing one arm, put it down when the other is advanced.

Third.—Bring up both legs every time one arm is advanced, and send them down sharply when the other is brought forward.

Fourth.—Every time either arm is advanced, lift both legs at once, and jerk them down again smartly before you make another step with your arm.

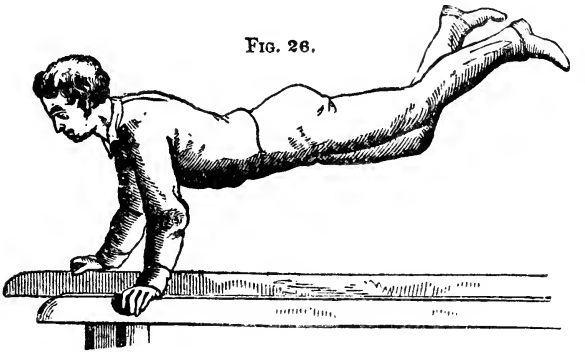
The whole of the above should be well practiced, as by them, especially the latter, the strength of the grasp is very much tested. The arms must on no account be allowed to bend through the

action of the legs, as that would show great weakness in those parts.

To Hop along the Bars. *Arm practice.*—This exercise tries the strength of the wrist very much, and likewise the patience of embryo gymnasts, and to perform it the pupil must mount between the bars, but instead of moving the hands alternately, they are to be moved both at the same time in very short steps, the legs being kept perfectly straight while it is being performed.

The hop may be done by bending the arms a little, thereby sinking the shoulders, and straightening them again suddenly, or by raising the legs a little, and dropping or jerking them down again directly.

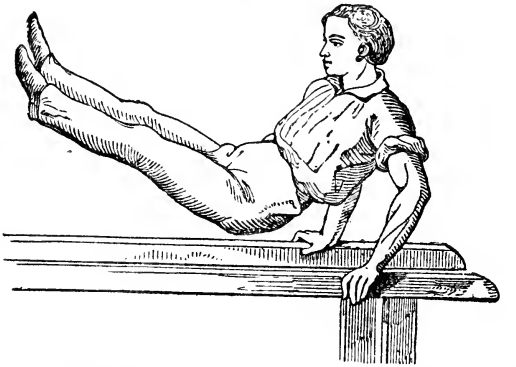
Fig. 26.



To Swing.—To get perfect freedom in the arms and wrists the swing is an exercise to be both practiced and persevered in; therefore, while suspended between the bars, the learner must swing the legs and body to and fro, very little at first, until he can with safety increase it; but not a mere swaying of the legs and body to and fro, like the pendulum of a clock, where there is no difference in the pos- of them in either the forward or backward swing, the center of gravity being at the shoulders only, which is generally the performance of most embryo gymnasts, more, especially if they are not young in years; for, besides the action given at the shoulders, the legs are also to be bent both at the hips and knees, at the latter but little, and the body is to be raised much higher in the backward (Fig. 26) than in

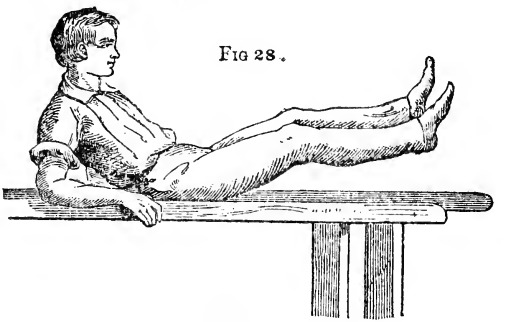
the forward swing (Fig. 27). The legs must be kept close together, and in increasing the swing they are to be made to do their utmost, more especially in the forward swing, where they are brought up

FIG. 27.



well in front, as will be seen on referring to the illustration (Fig. 27), then carried down with increased impetus, describing a part of a circle in so doing, which gives a sufficient momentum to the body to

FIG 28.



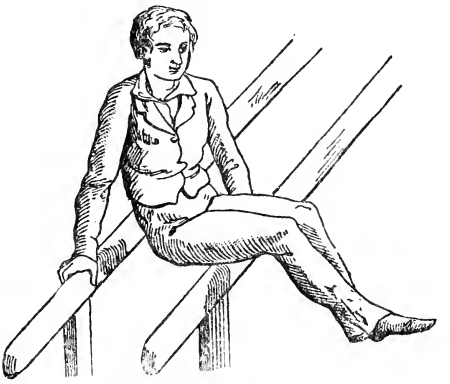
enable it to be raised up as in Fig. 26. In either case, the feet must be carried as high as the head—if higher, the better; but in the backward swing the body will be parallel with the bars, although many,

in swinging, carry it up nearly as high as required for a hand balance.

THE ARM SWING. *Fore-arm practice.*—Mount between the bars, grasp them firmly, and let the body sink so as to allow the fore-arms to rest on them (Fig. 28); then while in that position, swing the legs to and fro, as described in the last exercise, without letting the elbows slip off the bars and practice it, until you can raise the body upright above the bar, when straighten the arms.

TO BRING THE LEGS OVER.—Mount between the bars and swing, then, in the forward swing (Fig. 27), carry both legs over the *left*-hand bar, as in Fig. 29, or allow the body to slide over the bar until it reaches the hips.

FIG. 29.

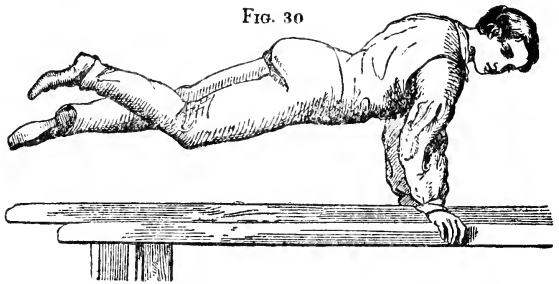


Now, by giving the legs an upward motion, assisted by the arms, raise the legs over the bar, and allowing them to drop between them, carry them over the *right*-hand bar the next time they raise on the forward swing, which might be repeated *ad libitum*. This exercise may be thus varied: throw the legs over the right-hand bar, as already stated, but on bringing them back again, instead of allowing them to drop between the bars, carry them directly over the left, when the exercise might be repeated three or four times to advantage; but this will require greater exertion.

THE JANUS.—Mount between the bars in the middle, and throw a leg over each in front of your hands. Grasp the bars firmly, and with a spring bring the legs between the bars, and carry them up behind you, but in so doing cross the legs, as in Fig. 30, and in giving the body a slight twist allow them to rest on the opposite bars, when the right leg will be on the left-hand bar, and the left leg on the right-hand bar. (See Fig. 31.) Do not always turn your body the

same way, nor let the same leg be always uppermost in crossing them. This exercise should be repeated two or three times in succession by altering the position of the hands, and placing them each

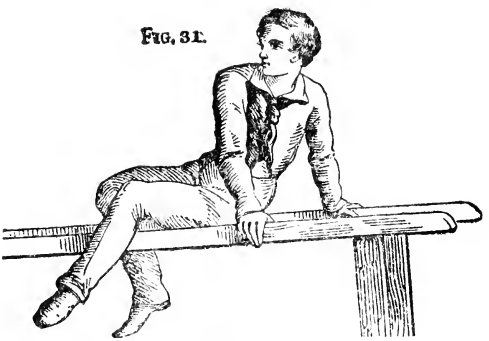
Fig. 30



on the other bar, thereby bringing the body straight as before. but with the face looking a different way.

The Barber's Curl. *Muscle and spine practice.*—Stand between the bars, and grasp them with the knuckles uppermost and the thumb on the same side as the fingers, then sinking down, straighten the knees into a sitting posture, as in the next exercise. Now bring

Fig. 31.

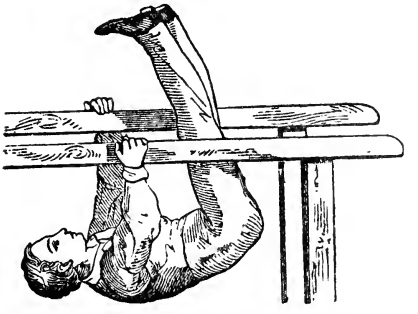


the legs gradually over between the arms (Fig. 32), till they perform a circle, or until they come nearly down to the ground (Fig. 33), and after staying in that position for a short time, carry them back

again quite as slow as you brought them over. The knees must be kept perfectly straight, and the feet kept off the ground the whole of the time. Though this is difficult to beginners and makes the arms ache, it is nevertheless easily performed after a little practice.

To Rise and Fall Below the Bars, or the Letter L. *Muscle practice.*—Hang from the bars as in the last exercise, and in carrying the legs out in front bend them only at the hips, and raising them up horizontally they will, with the body, assume the shape of a letter L, from which the exercise takes its name. Now, while in this position, gradually pull the body up by bending the arms at the elbows and shoulders until the upper part of the arms are parallel with the bars, as in Fig. 34, then, after having remained thus for a short time, gradually lower yourself again. The most difficult part of the exercise is, that on raising the body as just stated, the legs are to be kept in exactly the same position as they were before you began, *i. e.*, horizontal (See Fig. 34), and the exercise must be persevered in, arms and legs achieving their respective parts, without allowing the latter to bend or drop. Though this is difficult at first to beginners, it is soon achieved by practice.

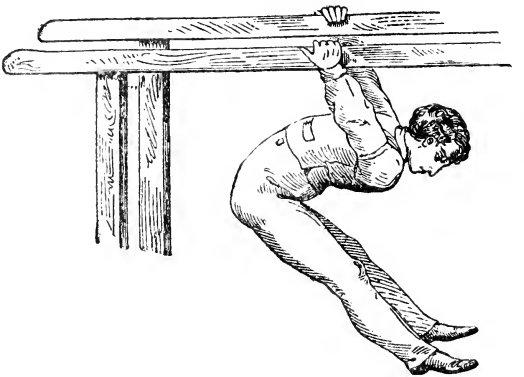
Fig. 32



To Rise and Sink above the Bars. *Muscle practice.*—Mount between the bars, grasp them firmly, and, allowing the head and chest to project a little forward, lower the body gradually by bending the arms, and carrying the elbows well up over each respective bar, until your body assumes the position shown in Fig. 35, but without allowing the feet to touch the ground; then, by trying to straighten your arms, gradually raise the body again without allowing it or the legs to move or turn about. At first this will test the whole strength of your muscles to their utmost; but take it easy, as, after a few times trying, you will find that it is not quite so difficult to execute as it at first appeared.

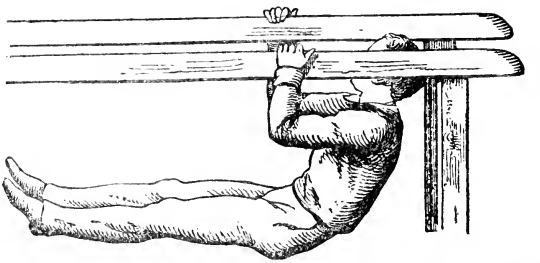
The muscles of the chest, and more especially those connected with the shoulders, derive the greatest benefit from this exercise. Under these circumstances no pupil ought to be allowed to pass it

FIG. 33.



over, as many are tempted to do, from the seeming pain caused by the weight of the body upon the shoulders by the arms being bent back.

FIG. 34.

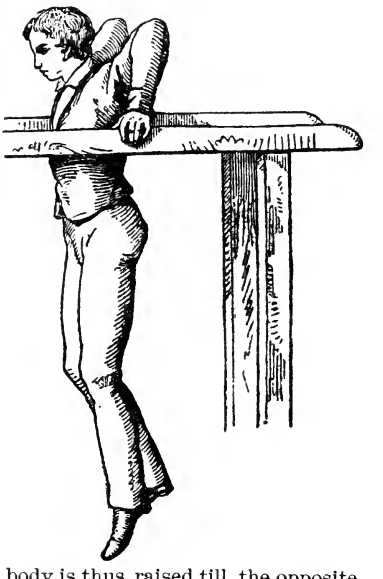


TO RISE AND FALL ABOVE THE BARS. *One arm practice.*—Mount between the bars, grasping them firmly with the fingers outwards and the thumbs inwards, and,

First.—Gradually lower the body as in the last exercise (Fig. 35), then lean body a little toward the left, and straighten the right arm without at all altering the position of the left more than the nature of the exercise will require; now lower it again, and by leaning towards the right rise the left arm in like manner, repeating the exercise very slowly *ad libitum*.

Second.—On sinking down keep the right arm straight and straighten the left before bending the right, or sink down with the right while straightening the left, and *vice versa*; or else lower one side and then the other before raising it.

FIG. 35.



Third.—Sink down and rest the fore-arms on the bar, and proceed as given in the first method above.

Fourth.—Achieve the exercise by resting on the fore-arms, but in the manner stated in the second method.

THE LONG RUN. *Arm practice.*—Mount between the bars at the ends as before, and when the body is in a good swing, and raised as in Fig. 26, viz., in the *backward* swing, make as many alternate movements of the hands along the bars as you can before the legs are allowed to drop, and stopping as soon as they do so, repeating the exercise every time the body is thus raised till the opposite ends of the bars are reached.

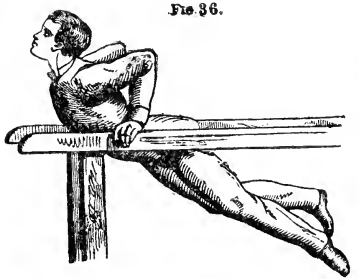
The pupil must not expect to take more than two, or three steps at the outside, at first, but by a little patience and practice he will soon be able to take five or six easily.

THE LONG LEAP, OR THE PUMPING MOVEMENT (FORWARD). *Arm and wrist practice.*—This exercise requires great strength in the wrists and muscles, and must therefore be continually practiced, or

it will be utterly impossible for the pupil ever to accomplish it to perfection, and with that perfect ease and freedom of action which the nature of the exercise demands, and without which its beauty and advantageous results will be entirely lost.

Proceed with the swing as before described, and in the *backward* swing (Fig. 26) bend the arms, thereby sinking the body as in Fig. 36, before the legs have had time to drop; then, on the body rising in the *forward* swing (Fig. 27), carry up the legs well in front, at the same time taking a sudden spring with the wrists, advance as far along the bars as practicable, but in short steps at first, as after a little time you will be able so to increase it as to go the length of the bars in three, if not in two, springs or jumps. On alighting on the bars, the arms are to be straightened, as in Fig. 27, and proceeding with the *backward* swing, prior to allowing the body to sink again, when it may be repeated as often as convenient, but without overtiring yourself, until able to take the leap as already described.

Fig. 36.



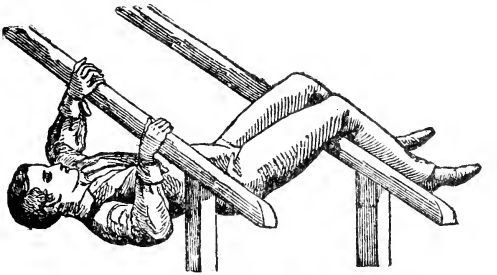
The Pumping Movement (backward). *Arm and wrist practice.*—When the ends of the bars are reached in the last exercise, the gymnast must achieve this exercise by reversing the motion, viz., allow the body to sink in the *forward* swing, and on the body rising in the *backward* swing, give a backward spring, alighting on the bar with straightened arms, then sink down again and continue the exercise to the end of the bars.

The Bend. *Spine practice.*—Stand outside the bars with your face towards them, grasp them firmly with your hands, letting the knuckles be uppermost, and with a spring carry your legs under the bar you are holding and over the other (see Fig. 37), then, by using your arms (without moving your hands from the bar), and with a slight forward motion of the body, carry it over the second bar, and when the middle of the back reaches it, provided your head be free of the first, make a slight spring with your arms which will cause you to slide over the second bar and alight on your feet, but on alighting let the toes be pointed to the ground.

Another method of doing it is to grasp the bar, and, springing up, carry the legs and body over the second, and giving the spring with the arms directly, go over the other without any apparant pause; this would be the more easily done were the gymnast to raise his legs well up in carrying them over, which, with the after spring, would after a little practice enable it to be done without touching, or at least but very little, the other bar.

The whole of the body must pass freel y between the bars and over the second, and on no account is any part of it to be turned on one side while achieving this exercise, which causes the spine to bend freely, but many a young gymnast abandons it, owing to that action giving him some reason to think it hurts him; yet, after having

FIG. 37.



done it three or four times, it will not be found to be so difficult, and therefore he will be able to do it with ease to his back and satisfaction to himself.

TO ROLL OVER THE BARS. *Spine practice.*—Sit on one of the bars with both legs on the outside, and grasp that bar with both hands, one on either side of you, with the knuckles uppermost, then lean back on the other bar and rest the back of the neck on it, when bring the legs over the bar on which your neck rests, thereby causing the body to rise with them, as in Fig. 38, and by letting go your hands when the whole body is nearly over the second bar, you will alight safely on your feet.

This exercise must be done tolerably quick, otherwise your legs will not be forward enough to fall when you let go your hands, and

the consequences may be somewhat disagreeable, though it is a very neat exercise if performed with agility and without fear.

THE SAUSAGE. *Spine practice.*—Mount between the bars about the middle, with the fingers on the outside, bend up the legs and hitch the toes over them behind the hands, letting them point outwards. Now pass the hands farther towards their ends of the bars, and when they and the feet are sufficiently far apart, let the body sink down as low as possible; in fact, when in this position you must occupy as great a length of the bars as possible, by working the hands forward and the toes backward. (See Fig. 39.)

The pupil must now endeavor to rise, which at first he will not be able to do properly, for he will either not be able to rise at all, or else he will so far forget himself as to let his toes drop off from the bars; yet after a little perseverance the difficulty will be easily overcome, as the whole secret rests in the muscles and spine, which will be put to their full test. It is accomplished by first raising the head and shoulders above the bars by bending the arms, when the elbows are to be brought uppermost; after that is achieved, the rest is easy. Until able to do it otherwise one arm may be brought up at a time, but this should not be attempted after the first few attempts.

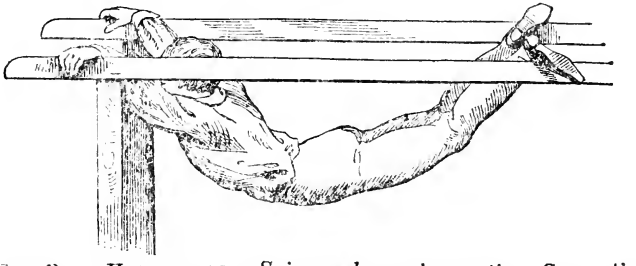
FIG. 38.

THE PANCAKE. *Arm practice.*—Mount between the bars, and swing until your body in the backward swing be parallel with the bars (see Fig. 26), or until you think you can hold on to the bars no longer; when such is the case, release your hold and endeavor, whilst in the air, to clap the hands (see Fig. 40), and on falling catch hold of the bars again without allowing the feet to touch the ground, repeating the exercise at least three times without resting. It will make the arms ache at first, but, notwithstanding that, it is to be easily achieved.

THE FRONT HORIZONTAL. *Spine and muscle practice.*—Grasp the

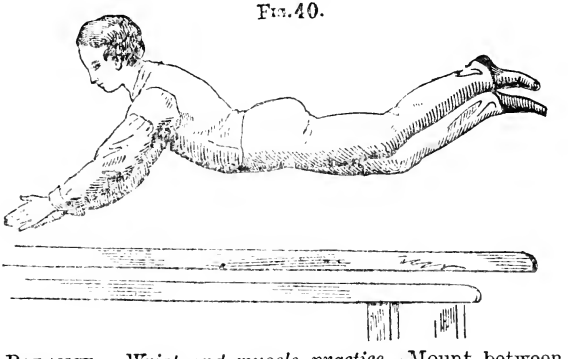
ends of the bars with the fingers uppermost, and, stooping down, until the arms are straight, carry the legs straight out in front, when raise them and the body up until they assume the required position (see Fig. 24).

Fig. 39.



The Back Horizontal. *Spine and muscle practice.*—Grasp the ends of the bars with the fingers uppermost, sink down and carrying the legs out in front and raise them and the body upright, then, keeping the whole of the body perfectly straight, gradually lower it until it assumes the position shown in Fig. 23.

Fig. 40.



The Balance. *Wrist and muscle practice.*—Mount between the bars, and bending the legs up behind at the same time lifting the body up, bring the knees upon them, letting the toes point outward, and kneel.

Now lean forward, and rest the *right* shoulder on the *right*-hand bar, as close to the hand as possible, then gradually raise your legs into the air until they are perfectly straight and perpendicular to the bars, when, after having rested thus for a short time, grasp the bars very firmly, and with a slow motion with the arms carry your

FIG. 41.

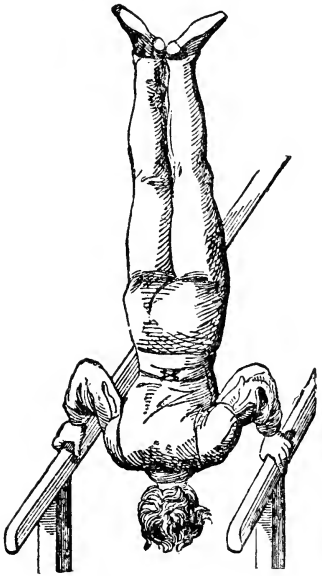
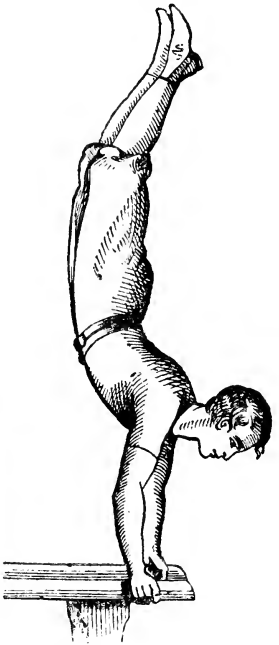


FIG. 42.



body, without altering its position, across the width of the bars (Fig 41), and rest the left shoulder on the other bar.

This exercise should be done as often as convenient, without allowing the legs to be bent. The wrists will here be tried very much, but will afterwards be found to have gained strength in doing it.

THE HAND BALANCE, OR TO STAND ON THE Hands. *Arm and wrist practice.*—Proceed as in last exercise, and having fairly balanced yourself as there described, bring your body equi-distant between the bars, and gradually raise it by straightening the arms, when bend the body a little back, to ensure a good balance (See Fig. 42).

Stay in that position for a short time, then lower yourself again, and finish with some showy exercise.

After having practiced the above for sometime, it would be well for the gymnast to mount between the bars, swing very high, especially in the backward swing, and on the legs going over the head to lower the body a little by bending the arms. The greatest balance is necessary in doing this, as one is liable to be two anxious, and overbalance himself when least expected; but if, in achieving this exercise, the body be a little bent, it will make it much easier for the learner to balance himself in carrying it into effect, when the body might be raised until the arms are perfectly straight, yet after a practice it could be accomplished without bending the arms at all, which would certainly give it a better effect.

THE SLOW UPWARD MOVEMENT, *Wrist practice.*—To facilitate and expedite the accomplishing of this, to beginners, most difficult and trying exercise, it being done solely by the strength of the wrists, it has been divided into three exercises, each of which may be practiced as a complete one in itself.

Mount between the bars, with the face towards their length, letting the balls of the hands be a little over the ends, but not too far, and the bars firmly grasped, the fingers being on the outside, and tending, as the exercise is proceeded with, towards the top, the thumb being inside. Sink down by bending the arms, allowing the elbows to fall with the body, as in Fig. 43, keeping the head forward and the chin out; when that point is attained, rise (perhaps with some little assistance at first) into the upright position again, and practice it until able to do it easily before attemping to proceed with the next.

Although this greatly resembles the Rise and Fall exercise, it is thought proper to insert it here, not only from the difference in the position of the hands and body, but from its connection with the two following exercises, of which it forms a part.

Proceed with the last exercise, and this time drop the elbows as low as possible below the bars, still keeping the body is the same position; the wrists will now be so bent over the ends of the bar that

the body will seem to hang from them. On carrying the elbows down the fingers should be brought somewhat over the bars, to have a greater purchase to rise again, which must be done very slowly—the slower the better, and well persevered in before attempting to continue the movement, as in the next exercise.

Having completely mastered the two previous exercises as there

FIG. 43.

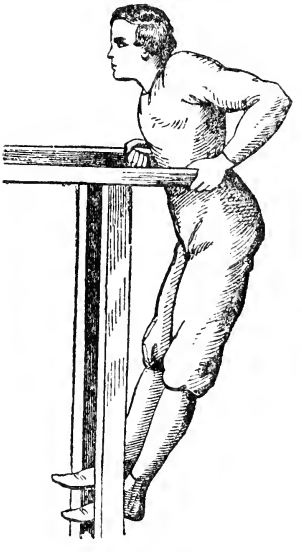
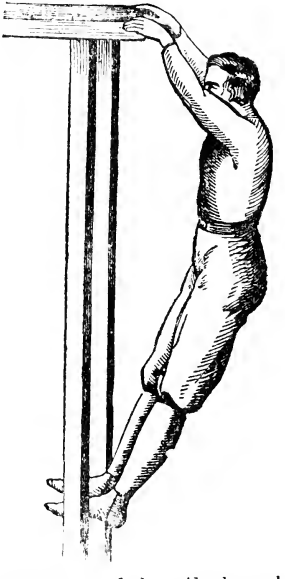


FIG. 44.



given, let the gymnast, now that his elbows are below the bars, let drop, by straightening the arms, as low as possible (Fig. 44); should there not be room enough for his legs, they may be either extended out in front, or else bent underneath at the knees, in either case, they must on no account touch the ground. Every movement in these three exercises, which though when combine form but one, should be done as slowly as possible; the gymnast will therefore be now required to bring the whole of the muscles of his arms and wrists into use to

raise his body up again, and some slight assistance in the way of a gentle left under the armpits, at first, may be the means of his overcoming the difficulty much sooner than it otherwise would be, or at least until he attains the position described in the last exercise, which, in returning, is the turning point of the whole.

PUMPING MOVEMENT. *Competition Practice.*—Mount between the bars in the middle of them, the movements required being very similar to those given in the backward pumping movement, but here the gymnast must swing and on the legs raising up in front, raising the body again directly, by straightening the arms, on the legs going in the backward swing, when the body and legs must be well raised behind, like that shown in Fig. 36, then let the body drop without bending the arms until the legs rise up in front again, when the exercise is to be repeated in all three times.

Having accomplished the above, he now proceeds with the second part of the exercise, viz., continue the swing, and sinking the body on the legs dropping from behind; strengthening the arms again on their being carried up in front, which must here be done as high as possible, when, giving the body a backward swing, the exercise can be continued as before, viz., three times.

THE SLOW UPWARD MOVEMENT. *Wrist practice.*—The gymnast must mount in the middle of the bars, and proceed slowly to carry the preceding slow upward exercises into effect. If preferred, he may practice each division, as in the aforesaid exercises, in the order they are placed. This will enable him to understand the required movements of the arms and hands better, as he will soon find that, although the exercise itself is the same, the execution of it will be more difficult, as the difference in the position of the hands will cause the gymnast to bend his elbows closer to his sides, while lowering his body between the bars; besides which, his hands being then turned out, his wrists will be likewise turned out, as well as down. This evil may be in part remedied by his bringing his hands upon the top of the bars (Fig. 43) as the body is lowered, carrying them over on the outside as his body is again raised, thereby getting a greater purchase to bring the elbows up on assuming his original position. This exercise needs but a little practice, if the previous ones can be achieved easily.

THE RINGS.

Remarks.—The advantage which this apparatus has over the two previous ones is that, from its being suspended from the ceiling, it can be used almost everywhere, even in a passage about three feet wide, room to swing to and fro being the chief requisite. There is scarcely a part of the body, from the hands to the feet, that is not brought into use by practicing upon the Rings, and the exhilirating effects of being carried backward and forward in the swing being so well known to every one, what must therefore be the additional benefits to be derived from suspending the body by the hands while being thus swayed to and fro! Though the exercises are not so various upon the Rings as upon the Trapeze, still gymnasts will be generally found practicing upon them oftener; though why that should be I know not, as for my own part, I am more partial to the Trapeze than the Rings.

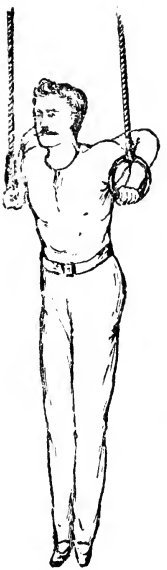
The gymnast having perfected himself in the previous departments will soon be able to take up the rings. He should start this exercise with simple arm movement, such as taking hold of the rings with his hands and gradually drawing himself up to his chin, and then letting himself down to arm's length.

This should be done slowly and repeatedly, from six to eight times in succession. In the course of several weeks he will find that he can do it twenty times with the same ease that he did his six or eight turns when he first began.

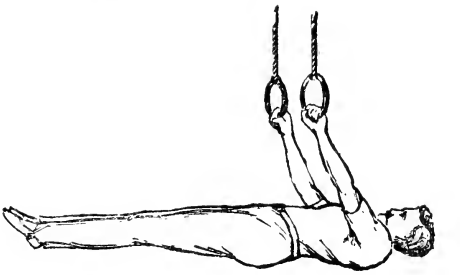
This exercise brings into play particularly the muscles of the arms.

Exercises on the Rings.—If this work is completely mastered I would advise what commonly goes by the name of "breast up." There are two ways of accomplishing this trick. One is with the single grip and the other is with the double grip. There is all the difference in the world between the single and double grip.

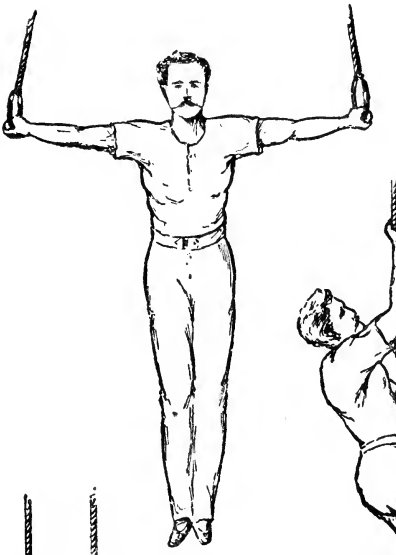
The single grip is by far the most difficult of the two, and I advise particularly against its use. With the double grip it is altogether



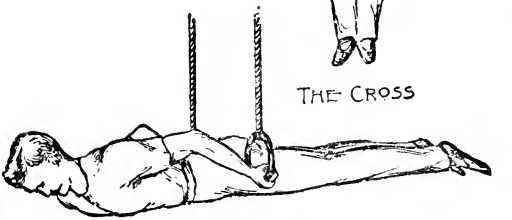
BREAST UP



FORWARD HORIZONTAL



THE CROSS



SLOW REVOLVE

ROPE CLIMBING.

different. You place your hands on the rings and allow them to rest almost half way across the wrists. You will find that in course of time you will be able to do it with very little exertion.

To make this trick plainer I will add a few words: You must place, as I have already described, your hands above the rings and then draw yourself up so as to have the hands even with the shoulders, which is not very easy; then you turn the rings out, in order to allow your shoulders to come between the ropes. Now draw the rings toward you, press until you get up at arm's length, and the trick is done.

When this trick is done with the single grip a great deal of weight must be supported by the fingers alone. When it is done with the double grip the whole hand and also the wrist are used, and thus the labor is divided.

VALUE OF THE BREAST UP.—This trick should be thoroughly studied and mastered, and when that is done the beginner will be amply rewarded. He will have far less trouble and exercise less strength in doing the more difficult tricks, such as the forward horizontal, back horizontal, hand balance, stationary and swinging; the half arm balance, back snap, stationary and swinging and double disjoint, slow revolve and many others too numerous to mention.

I consider it best to use the double grip in studying the rings, as I find that it enables the performer not only to do all these tricks better, but also with much more ease and grace.

One thing particularly a beginner should never lose sight of. He should be careful to finish his tricks as well and neatly as possible, so as to make them graceful and appear easy to the spectator.

He must be precise in every movement, not a second too long nor too short. He should start in and leave off at the precise moment.

To learners I would say do all your tricks with style and finish, for however simple a trick may be if it is perfectly done it will be a pleasure for the beholder. But, on the contrary, if the most difficult trick is not well done it is a failure and would better not have been attempted.

THE RINGS NOT EASY.—A beginner will find that the rings are about as hard as any apparatus in the gymnasium.

But no gymnasium work is easy, and perseverence is the key of success. If the first effort is a failure the fifth or sixth may not be. My advice is to work persistently and never lose heart.

My own experience proves that my advice is good.

When I started in the gymnasium about fifteen years ago I had as many failures and mishaps as any beginner, but I persevered and gave my steady attendance to study, and to that alone I owe whatever success I may have attained. I won the amateur championship of America in the rings for the years 1885, 1886, 1887, 1888, 1889 and 1890, as well as the rope climbing in 1888, doing this trick of rope climbing twenty-two feet in five and three-fifts seconds. I have also won over fifty prizes for running from the year 1880 to 1883. At that time I was retired from active track athletics.

I am an active member of the New York Athletic Club, and I still perform on the rings. I also have a record for rope climbing, made at Princeton, N. J., on Feb. 22, 1889, of thirty-seven feet and nine inches in ten and one-half seconds.

SOME HARD TRICKS.—I have already described the process of training for the rings, and now I will tell how some of the tricks are performed.

The back horizontal is one of the prettiest that I know of. In this trick the performer takes hold of the rings and throws his legs into the air until he is in the position of a man standing on his hands. Slowly the body is lowered until it is held out straight with the face downward and the arms extended downward.

The front horizontal is much more difficult to most performers, but with me it is easier. The beginner should start by hanging at arm's length. Then he should throw the head well back and draw his legs and body up until a horizontal is reached. This should be done at first with a forward snap.

The swinging back snap is simply a breast up done backward and with a throw. The performer rests on his palms at arm's length. This trick does not require so much strength as knack. It is not hard to learn and needs confidence. The beginner should do it first without a swing.

THE SWINGING HAND BALANCE.—The swinging hand balance requires first a breast up. When you are up at the forward end of the rings throw your feet up and strike a balance with your legs over your head.

The learner should first balance on his hands on the floor with his feet against the wall. Gradually he should draw away from the support in order to gain independence.

On the rings it should be learned without the swing. When this is mastered a short swing should be tried. Gradually increase the

swing until in the air and in motion, the performer is perfectly at home. This trick requires nerve, confidence and knack and at least two years of practice.

The half arm balance consists of resting the weight of the body on the forearm, which is passed through the rings below the elbow, throwing the feet up and stopping at a balance. This trick requires little practice, and always attracts attention. But unless the rings are held in one place the arms are likely to be hurt.

In making the slow revolve the performer should first do the breast up, keeping the arms at full length. Gradually he should lower the body to the forward horizontal position and then complete the revolution until the original position is reached.

The secret of rope climbling is quick work on the recovery. A steady long reach is necessary. One hand is passed over the other, without using the legs

THE TRAPEZE.

Remarks on the Exercises.—Before proceeding with the following exercises, the pupil is advised to practice several of the exercises mentioned in the horizontal bar, including many of the preliminary exercises thereon, some of which may be achieved while the trapeze is in the swing. From the number of the before-mentioned exercises capable of being practiced hereon, it would appear that there is not much difference between the horizontal bar and the trapeze. There is not, nor would there be, were it not for the swinging motion of the latter caused by the performance of the exercises; but that difficulty, if it be one, will be soon overcome after the young gymnast has practiced and learned to give the right motion of his body to the never-ceasing vibration of the ropes.

The few exercises here given for this apparatus must not be taken as the whole capable of being carried into effect on it, for it must be borne in mind that at least one-half, or perhaps more, of the exercises for the horizontal bar, if also mentioned under this head, would swell the number here given to three or four times as many more; but the gymnast will have quite enough to do to carry all of them into effect.

The swing is performed by drawing the body up on ascending, either in the forward or backward swing, and lowering it rather quickly (not with a jerk) on the body returning, which, if done at the right time, will cause the body gradually to rise higher and higher until the required height is obtained.

This method of swinging is made use of generally when the trapeze is high enough from the ground to prevent the gymnast from touching it when hanging by his hands at arm's length; but should it be sufficiently low to enable it to be grasped easily, the swing may be then effected by running along at first, and giving a slight spring from both feet alternately every opportunity, either in the forward or backward swing, until the required height be obtained.

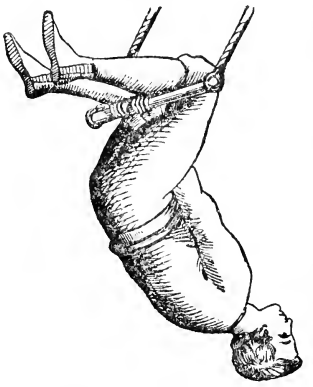
It would be advantageous to ease the hands occasionally on the body rising in the backward swing, as by so doing the exercise may

be continued or repeated for a much longer time without the gymnast getting so fatigued.

THE LEG SWING.—This swing is accomplished by hanging by the legs, keeping the feet well towards the ground, and swaying the body to and fro, bringing it up towards the knees when going the way the face is, and carrying it out to look, as it were, as far as possible along the ground, in going backwards, the arms being made use of sharply during the swing. They are brought up in the forward and extended with the body in the backward swing.

To swing with the legs the gymnast must proceed with the last exercise to start himself, then bring the legs up, pass them under, and hitch them over the bar outside the hands, as in Fig. 45, or else in bringing them up pass them between the hands and then over; the body must then be dropped so as not to check the swing, viz., either at the turn from the backward swing, as in Fig. 45, or else at the turn for it at the opposite end.

FIG. 45.



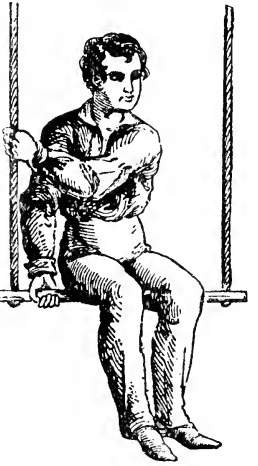
TO CIRCLE THE BAR IN THE SWING.—Proceed as described in the last exercise but one, and when you raise fairly in the air, in the forward swing, circle the bar, bringing the elbows between the ropes without touching them, by drawing them close to the sides; and on the trapeze reaching its highest point in the backward swing, with a strong but gradual motion carry the body the full length of the arms from the bar, a little upwards than otherwise (See Fig. 10), but not sufficient to check the motion of the swing. On the body falling, give it a swinging motion without allowing the feet to touch the ground, and circle the bar again, continuing the exercise as often as convenient.

It must be borne in mind that in doing this exercise, the less exertion used the better the effect, and the greater the impetus in throwing the body back, the more likly is the exercise capable of being repeated, for, if the body be allowed to merely drop, or if carried off at the wrong moment, the result will be a check in the swing and

consequently a failure in the exercise. There must be none of that merely dropping off the bar almost straight down, as if the exercise were finished, but rather as if you tried to hitch the toes on another bar behind you, and a little higher up than the trapeze bar.

THE TURN. *Arm and wrist practice.*—Circle the bar and sit on it, place the right hand on it with the fingers backwards and the thumb in front, close to the right-hand rope, which must be grasped with the left hand about the height of the shoulder (see Fig. 46), then throw the weight of the body upon the right arm, by lifting it off the bar and carrying it round the right-hand rope, raise the legs over the bar, and resume your position upon it. Now repeat the exercise with the left-hand rope, when the left hand will grasp the bar, and the right hand the rope.

FIG. 46.



In carrying the body round, the legs should be well lifted up, and the hand grasping the bar should turn it towards the legs to enable them to be carried over a little sooner than they otherwise would be, thereby likewise relieving the arm of the weight of the body.

TO STAND ON THE BAR. *Balancing practice.* Turn the body sideways and grasp the rope in front with both hands, then, placing both feet, one in advance of the other, straight on the bar, stand perfectly upright, and when the ropes are steady, gradually let go your hold and stand thus for a short time. Until able to do so with confidence, it would be as well to keep the hands at a little distance only from the rope on each side; but after a time the gymnast will be able either to stretch his arms out at the side, or fold them across the chest.

This exercise is varied in many ways; for instance, standing on one leg; achieving the balance on both or one leg only while swinging as in the ordinary way, or to and fro sideways, which latter may be effected before the balance, or either position of the balance may be achieved and the swinging motion given afterwards, etc.; but these movements must be attempted by none but practiced gymnasts.

To Stand at Ease.—Having stood upon the bar, as in the last, turn your back against one of the ropes with the feet on the bar, as in Fig. 47, and when perfectly steady, fold the arms across the chest. Do this sometimes against one rope, sometimes against the other, and do not always keep the same foot in front.

The feet may be placed as in Fig. 47, or the front foot may be slided forward, so as to rest the hollow of it against the bottom of the rope, and the other laid across it, as when sitting in a chair a person stretches out his legs for ease and comfort.

Fig. 47.

The Rest. *Spine practice.*—Sit on the bar, and grasping the ropes about level with the shoulders, slide down until low enough to rest the back of the neck against the bar, when throw the legs well up, and bending the body a little at the hips, rest the feet against the ropes (see Fig. 48). The hands may now be folded across the chest, or placed as shown in the illustration.

This being merely an exercise for the spine, care should be taken in doing it, and the hands should be ever ready to grasp the ropes, in the event of a slip, which will not happen if the gymnast balances himself properly.

The Catch. *Instep practice.*—Hang by the legs, then by opening them wide, and lifting the feet up, at the same time turning the toes well out, and keeping the heels well down, allow yourself to slide off the bar, when the feet will be as shown in Fig. 49. After having remained in that position for a short time, pull the body up, and grasp the bar, when unhitching the feet, achieve some other exercise as a finish to the above (see next exercise). This exercise is very useful, in the event of a slip at any time, and the gymnast should always be prepared to carry it into effect when required.

Sit on the bar, and after getting it to swing to and fro well, let go

the ropes, and throw yourself back in the backward swing, in such a manner that by the time the body has descended as far as practicable, the swing will return the other way; but in so doing, turn the toes well out, and keep the heels well down, then by opening the legs

FIG. 48.

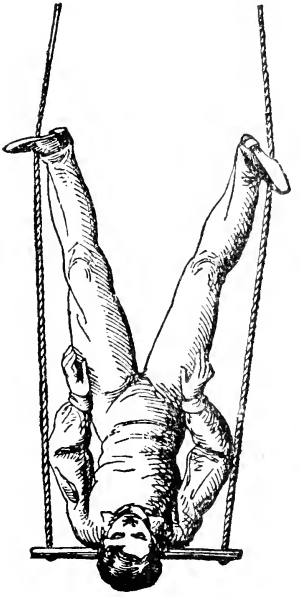
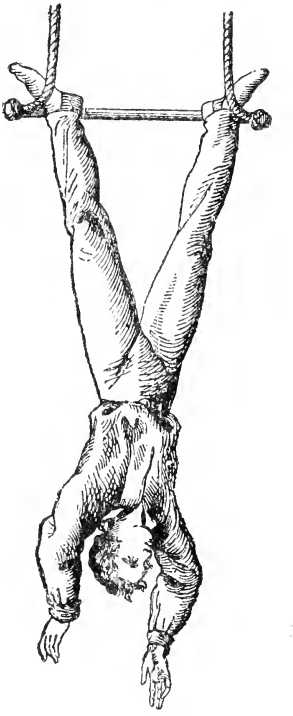


FIG. 49.



wide, the toes will hitch round the ropes, as shown in the last exercise (see Fig. 49), and when in that position let the body sway to and fro a few times; then raise it up, and unhitching the feet, achieve as before some other exercise for a finish.

Grasp the bar with both hands, and, when in a good swing bring the legs up, and hitch them over the bar, either between the hands or outside them; if the latter, they should be very close to the hands, or the feet are very likely to come in contact with the ropes; then let go with the hands and gradually lower the body; when at the end of the backward swing carry the arms and head well back, at the same time unhitch the legs (see Fig. 12), and you will alight safely on the ground.

THE HORSE.

The Horse, so called from its somewhat resembling that animal as it at first catches the eye, likewise denominated "The Vaulting Horse," "The Wooden Horse," etc., is now much more practiced upon than formerly, owing perhaps to the variety of the evolutions to be performed upon it, many more than upon any other gymnastic apparatus. Although the several actions of the different parts of the body partake of those of the horizontal bar and parallel bars combined, yet, as a whole, they differ materially from both, or either, as upon the horse exercises can be achieved, and movements made, that it would be utterly impossibe to accomplish on any apparatus. It is for this reason that it finds a place in every gymnasium; in fact, it would not be worthy of that title, were this now most useful apparatus not to found in it.

Any exercise on the horse, which is in many respects similar to that achieved on the horizontal bar, must, owing to the position of the hands, differ from it; therefore, under these circumstances, it is hoped that any young would-be athlete, who intends to become master of any of the following exercises, will not attempt to go through it, unless he has thoroughly worked his whole body into what will be required of him, by beginning at the beginning, and going through the whole of the preliminary exercises, ere he attempt to achieve any of the more difficult, as in every instance he will find that he will have greater difficulty in learning any one exercise, unless thoroughly well schooled previously, and the exercise, itself will appear much more difficult than it otherwise would be. However, let two beginners enter upon their duties, each going his own road, the one doing what he likes, the other following the direction here given; and by the time the latter has reached the end, compare the performances, and judge for yourself which is the better of the two.

All gymnasts must bear in mind that, in making the spring, after a run, it must be made from *flat foot*, and not from the *toes*, as if you were standing by the side of the horse, and likewise from *both feet at once*, therefore a kind of jump on to the board, or starting point, must be

made prior to making the beat off; for if the spring be made otherwise, the exercise to be effectuated will be entirely spoilt, and the chances are that it will not be done at all.

Another thing must be borne in mind, *i. e.*, on alighting on the ground, no matter on which side of the horse, it must *always* be done on the *toes*, and not on the *flat foot*, or a sudden shock will be the consequence; besides, if the legs are bent on alighting, it will be made much easier than keeping the legs straight, which must not be.

EXERCISES ON THE HORSE.

Stand on the near side of the horse, directly opposite to the pommels, and place a hand on either. Spring up and straighten the arms, bringing the body sufficiently forward to let them assume a perpendicular position; project the chest well forward, and carry the feet and legs well backward, without bending them, but at the same time leaning well against the side of the horse.

On leaving the horse and alighting on the ground, do so on your *toes*, and *always* carry the legs as far away from the horse as possible, when, assisted a little with the wrists, you may touch the ground at a distance of from three to four feet.

Repeat the foregoing exercise by first taking a short run, and by springing from *both feet at once, and not from one foot only*, and also from the *flat foot*, and not from the *toes*, placing the hands on the pommels at the same time that the spring is made. Leave the horse in the same manner as the last.

Repeat the first exercise; but do not stop while doing it, as the *final* movement, *i. e.*, the leaving of the horse, must be made directly the body is raised into its place; in fact, it must be brought about as if the whole were one movement.

Repeat the same exercise (either with or without the run), but instead of carrying the legs away as therein stated, merely carry the body off a little by the aid of the wrists, and alight on the ground close to the side of the horse, retaining your hold of the pommels when a spring must be again made, and the exercise repeated without any rest between.

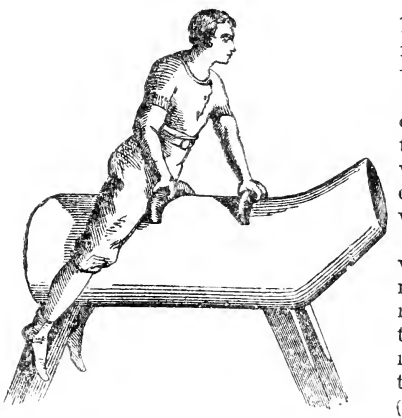
Proceed as before, and after the body is upright, carry the *right* leg up at the side of the horse into a horizontal position, but without either touching the horse with it after you have begun, or resting it upon it; then let it drop again and carry up the *left* leg in like man-

ner. The body in this and three following exercises may be turned a very little only, to ease the leg, and to facilitate the raising of it, to the right or left, as occasion may require.

Repeat the last exercise, carrying up each leg *three* times in succession, without either resting or touching the ground between.

Proceed as in the last exercise but one, but carry *both* legs up at once, as slow as possible, first to the *right*, then to the left, keeping them straight the whole of the time. The body must not be moved nor carried too much to the opposite side to that to which the legs are carried; a very little cannot be helped by most gymnasts, for the more upright position the body retains the greater the benefit to be derived therefrom, and the more graceful will be its accomplishment.

Fig. 59.



Repeat the last exercise, carrying the legs up *three* times in succession each way, without either resting or touching the ground while doing it.

Repeat the first exercise with a run, and on the body rising carry it a little to the right, and giving it a slight turn to the left throw the right leg over the horse, thereby facing the pommels (Fig. 59). As the pommels are not to be let go while doing this exercise, the body must be leaned a little more forward, but to dismount the body must be carried well forward, at the same time raising it and bringing the right leg over the horse again, when, by reversing the motion, alight on the ground, but doing so as far from the horse as possibe, by using the wrists well. This exercise should also be done without the run.

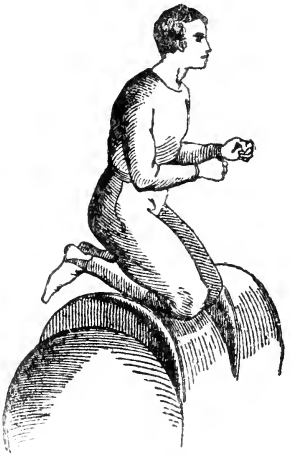
Repeat the last exercise, also with the run, but turn the body to the *right*, and carry the left leg over the left side of the pommels, dismounting in the manner therein stated. This exercise should also be done without the run.

Go through the last exercise but one either with or without the run, and carry the *right* leg over as therein stated, then raise the body by leaning well forward, and alight on the ground, and springing up again on the instant, but this time carry the *left* leg over, as in the eleventh exercise, when alight on the ground in like manner.

This exercise may be repeated four or five times in succession to advantage, making use of the *right* and *left* legs alternately.

Proceed as in the last, but instead of alighting on the ground between, allow the body to assume the upright position, as in the first exercise, when, without any spring whatever, otherwise than can be given to the body while in that position, to assist you, carry the *left* leg over; then again return to the side of the horse, stop, and carry the *right* leg over again, repeating the exercise at least *three* times each way alternately without allowing the feet to touch the ground or the arms to be bent, and, if possible, the legs should likewise be kept perfectly straight, but not *stiff*. The body must in this exercise be leaned a little forward each time the leg is carried over the horse, which will make the exercise much more easy to achieve.

FIG. 51.



This is called the Swinging Exercise, or the Saddle Vaulting Movement.

Proceed as in the last exercise but three (Fig. 50), but instead of resting between the change, lean the body forward to throw your whole weight upon the arms, then, while bringing the *right* leg back, give the body a kind of turn towards the opposite end of the horse, and throw the *left* leg over it, when your face will be towards the tail of the horse. Now, to reverse the motion, lean forward as before, and on the body turning round throw the *right* leg over again, the legs each time describing a semi-circle. When able to accomplish this with ease, practice it with a quicker movement, which will give it the nature of a swing.

Spring up and carry the *right* knee over the saddle, between the pommels, jump down and springing up again directly carry the *left* between them; then jump down, and on springing up this time carry *both* knees over the saddle at once, and kneel upright upon the horse, letting go the pommels while doing so (Fig. 51). Grasp the pommels firmly again, and alight on the ground. Do not carry the knee too far over, or you may topple over and allght on the wrong side of the horse.

Spring up as in the first exercise. Now raise the *right* leg slowly by bending it at the knee and carry it over the saddle, extending it as far as you can without allowing either leg to touch the horse (Fig. 52). The body must be well leaned forward in doing this, the hands grasping the pommels firmly. On bringing the right leg back alight on the ground, spring up again, and carry the left leg through in like maner.

Fig. 52.

Proceed as in the last exercise, and on bringing the *right* leg back carry the *left* over at the sametime, and without letting either touch the saddle. This requires but a little practice, when it will become quite easy.

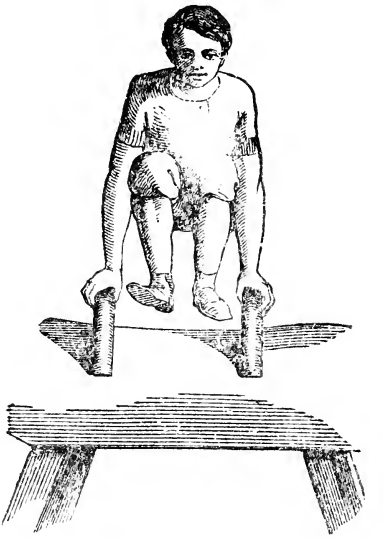
Proceed as in the last exercise, and on bringing the *right* leg back carry the *left* over at the same time, and without letting either touch the saddle. This requires but a little practice, when it will become quite easy.

Carry both of the legs over the saddle at once, without touching it with the feet (Fig. 53), and raising them into a horizontal position as soon as the body is upright. To dismount, lean the body forward, at the same time raising it up behind and carrying the legs out straight backwards, give a good spring and alight on the ground.

Achieve the exercise, as for Fig. 51, bringing up both knees at once, then kneel on the saddle, letting them be well over the horse. Now let go the pommels, and bringing the hands upwards in front somewhat sharply, at the same time giving a strong spring forward, lift your feet from off the horse (see Fig. 54). and alight on the ground on the other side of it.

Although, in endeavoring to effectuate this exercise, at first your legs seem to be fastened to the back of the horse, owing chiefly to your lack of courage to go through it for fear of a mishap, such you will easily prove is not the case, if you only give a sufficient spring at the same time that you carry your hands forward and raise the legs from the horse, although it may not then be neatly done; still, if needed, and it will only be for once, to give you greater confidence, a second party may be on the opposite side of the horse, to render

FIG. 53.



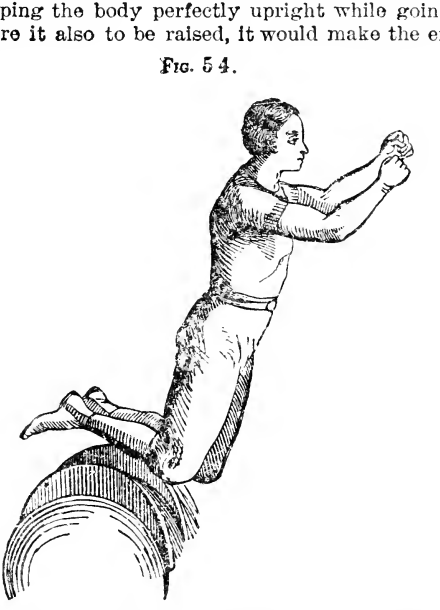
you any slight assistance, and to catch you should you jump too FAR.

Repeat the exercise as for Fig. 53, but let there be no pause or hesitation in carrying the legs over the horse, and let them be well opened and the body well raised to enable the feet to clear the tops of the pommels (see Fig. 55), which must be let go when the legs are about to be brought forward, giving a strong spring with the wrist in doing

so, to carry you as far as possible from the horse. An assistant had better be on the opposite side, until you are sure of doing it properly.

Proceed as before, but bend the legs at the hips only, and on making the spring raise them up and carry them *only* over the *right*-hand pommel, keeping the body perfectly upright while going over the horse, as, were it also to be raised, it would make the exercise too

FIG. 54.

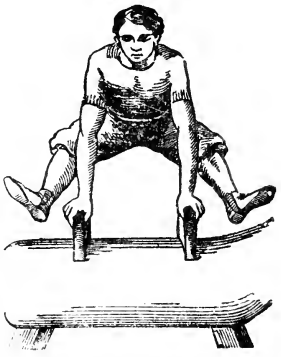


much of a vault, and in fact spoil what is intended to be accomplished. On leaving the horse a good spring must be given with the wrists.

THE SWIMMING MOVEMENT. *Wrist practice.*—Mount as in first exercise, then raise the legs up behind, and in leaning the body forward until in a horizontal position, carry it towards the *right*, bringing that elbow well under you, when, letting go with the *left* hand and stretching it out in front, support yourself on the *right* fore-arm for a short time (see Fig. 56), and when able, and while still in same position, allow the body to revolve round slowly, first to the right, then to the left, as by this movement the wrist is well brought into use. This

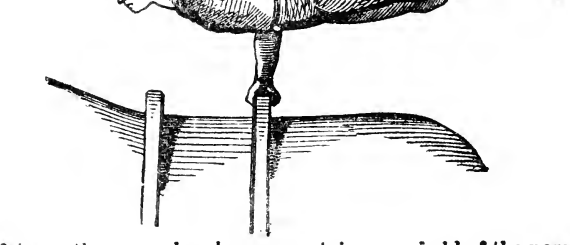
though a very pretty exercise, requires some little practice to be able to achieve it neatly; therefore, when well up in it with the *right* arm, it should be practiced with the *left* as well.

Fig. 55.



The Roll over.—This is not so difficult an exercise as it will at first seem, it being very similar to the roll over the parallel bars (Fig. 33), (which see and practice a few times), the chief difference being in the position of the body in starting. The gymnast must stand with his back to the horse, and, lifting up his elbows behind, place his hands on the side of the pommels, with the fingers outward and the thumbs inward, so as to lean his elbows on the centre of the back of the horse. Now lift the feet up with a strong impetus, and carrying them over the head, as in the exercise above referred to, at the same time bending the body backward over the horse, and letting the pommels go when the body begins to drop, which must be when the feet are level, or nearly so, with the head, you will be able to alight

Fig. 56.



in safety on the ground, unless you retain your hold of the pommels rather too long. Should such be the case, your posteriors will become the winners, and let you know whether the ground be hard or soft.

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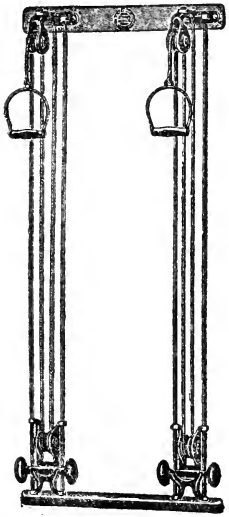

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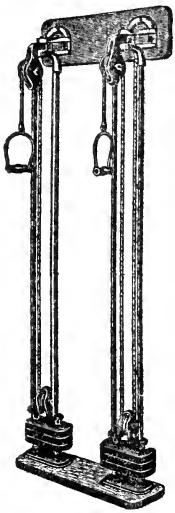

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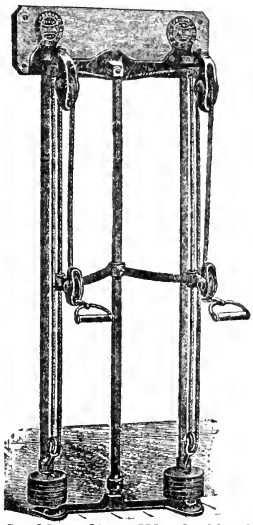

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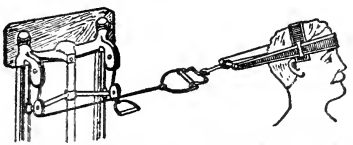

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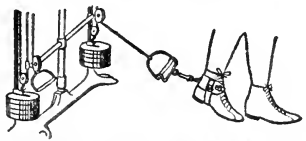

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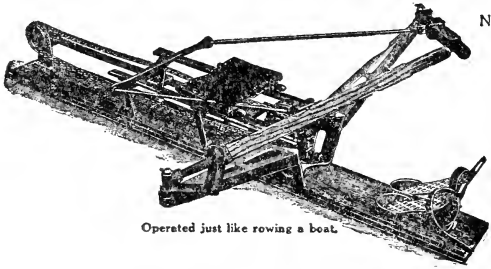


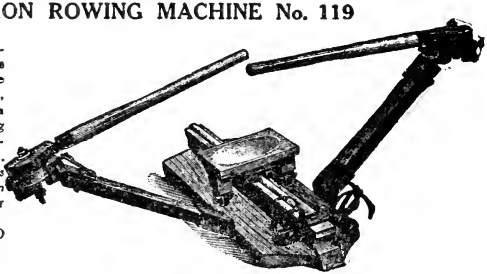
Operated just like rowing a boat.

No. **600.** The ideal boat for home use and training purposes. Brings the exercise usually obtained on river or lake into the home or bedroom. Fitted with roller seat and adjustable shoes to fit either a tall or a short person. Thumb-nut arrangement controlling belt allows more or less friction to be thrown into the running parts, imitating the resistance which exists when forcing a row boat through the water. The resistance may be reduced for the weaker sex or increased to suit the strongest athlete. Oars are pivoted in such a way that operator can handle and turn them same as he would during the return and feathering motion with a boat oar. Floor space required, 6x5 feet. . . . . Each, **$30.00**

SPALDING FRICTION ROWING MACHINE No. 119

No. **119.** The means used to produce the resistance is a simple friction clutch, which takes instant hold at the commencement of the stroke and retains the pressure till its completion, when it instantly releases it, precisely as in a boat. Quickly taken apart without loosening any bolts or screws. Each machine is adjustable to any amount of friction or resistance. *Do not use oil on friction cylinder. If its action is not perfectly smooth a little clear soap rubbed on its surface will properly correct its action.* Floor space required, 4½ feet by 4½ feet.

Complete, **$16.00**

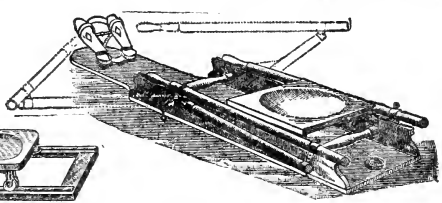


SPALDING ROWING ATTACHMENTS

For use with No. 5 Chest Weight Machines

Particularly suitable for home use. Can be detached from the weight machine quickly and put away in a very small space until the next opportunity for use presents itself. To be used in connection only with chest weights, like Spalding No. 5 (see opposite page) which have center arm adjustment, or with handles arranged so that they can be pulled from a bracket close to the floor.

No. R



No. 1

No. R. Designed to fill the demand for a low priced article of this kind, built along substantial lines. Gives entire satisfaction. Floor space required, 4½ feet by 12 inches. . . . . Complete, **$7.50**

No. 1. This attachment, as will be noted, has out-riggers and arms similar to the rowing machine, and offers a great variety of work when used in connection with chest weight. Floor space required, 4½ feet by 4½ feet. . . . . Complete, **$10.00**

NOTE—These Rowing Attachments, Nos. 1 and R, can be used only in connection with the No. 5 Type of Chest Weight Machine

ACCEPT NO SUBSTITUTE THE SPALDING TRADE-MARK GUARANTEES QUALITY

Spalding Adjustable Doorway Horizontal Bar

No. A. The bar itself is made of selected hickory, having steel tubular ends into which iron sockets screw, holding rubber cushions. The socket on one end contains a left hand thread, on the other end a right hand thread. By fitting the bar in the doorway and turning it with the hands the ends are made to expand, and the friction applied by the rubber against the sides of the doorway is sufficient to sustain the weight of a heavy man. This bar may be used for chinning exercises, being adjustable to any height, also for abdominal work, as shown by cuts in margin of this page. Size of doorway in which bar will be used must be stated when ordering, as the adjustment is not great enough to meet all requirements in one size bar. . . . . Each, $4.00

This No. A Bar is supplied regularly to fit any doorway under 33 inches in width.

Bars to fit wider doorways. . . . . Extra, 50c.

Should not be used in doorways wider than 42 inches. If length larger than 42 inches is required, it would be advisable to use a regular horizontal bar.

Spalding Doorway Horizontal Bar

No. 101. The keys fastened to each end of bar fit in the side sockets, which are secured to door jamb and hold the bar firmly in place. The parts are of malleable iron, very light, yet strong enough to sustain the heaviest man. The bar may be quickly removed when not in use, leaving no projecting part. Complete with parts. $2.00

This No. 101 Bar is supplied regularly to fit any doorway under 37 inches. Bars to fit wider doorways, Extra, 50c. Should not be used in doorways wider than 42 inches. If length larger than 42 inches is required, it would be advisable to use a regular horizontal bar.

Extra sockets for doorway. Pair, 50c.

With two pairs of sockets bar may be used for either chinning or abdominal exercises.

Spalding Home Gymnasium

Combining Swinging Rings, Trapeze, Stirrups, and Swing. Should be in every home where there are growing boys and girls. The simplest and best form of exercise for them.

No. 1. The apparatus is supported by two strong screw-hooks in the ceiling, about eighteen inches apart. It can also be used out of doors. The straps are of extra strong webbing and adjustable to any desired height; rings heavily japanned. The apparatus can be put up in any room, and removed in a moment, leaving only two hooks in the ceiling visible. The various combinations can be quickly and easily made. We furnish in addition, a board adjustable to the stirrups, which forms an excellent swing. Complete, ready to put up. $6.00

Showing Swinging Ring or upper portion of outfit

Showing upper part of Apparatus with trapeze bar attached

Showing complete outfit with exception of trapeze bar which is supplied

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A. G. SPALDING & BROS.
STORES IN ALL LARGE CITIES

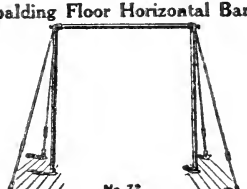
FOR COMPLETE LIST OF STORES SEE INSIDE FRONT COVER OF THIS BOOK

Prices in effect January 5, 1916. Subject to change without notice. For Canadian prices see special Canadian Catalogue.

Spalding Home Vaulting Horse

No. 1. Four legs, telescoping, the inside or extension legs being made of hard wood, with iron hoofs. Body covered with cowhide of the best quality. Closed pommels, easily detachable. . . . . Complete, $60.00

Spalding Floor Horizontal Bars



No. 72

No. 72. Wrought iron pipe uprights, detachable iron head pieces, steel guy wires, wrought iron turnbuckles and floor plates; steel core bar. . . . . Complete, $30.00

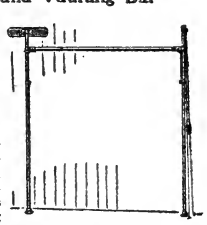
No. 73. Same as our No. 72, except furnished with solid hickory bar instead of steel core bar. Complete, $25.00

No. 75. Iron uprights and guys, solid hickory bar. 20.00

Floor space required for either Nos. 72, 73 or 75, 9 feet by 6 feet. Height, 7 3-4 feet.

Spalding Wall Horizontal and Vaulting Bar

Vaulting Bar in Position



Vaulting Bar Folded Back Against Wall

No. 74. This bar is designed to provide an ideal combination Horizontal and Vaulting Bar where space is an important consideration. By loosening the guys attached to the outer upright the bar is made to swing backflat against the wall, as shown in the illustration. The uprights are cold rolled steel, polished and nickel-plated, and have engraved graduations. The bar proper is selected hickory, with special spring steel core. Floor space required, 6 feet by 5 feet. Height, 7¼ feet. . . . . Complete, $35.00

Spalding Home Parallel Bar

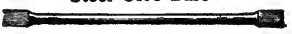
No. 101. This is an excellent medium priced bar, made adjustable in height and of good material throughout. The base is constructed of hard wood, the uprights are iron and free from any dangerous projections or corners. The hand rails are 8 feet long, regular, but may be furnished in any desired length at additional cost. Floor space required, 8 feet by 4½ feet. . . . . Complete, $35.00

No. 102. This bar, in quality of material and construction is very similar to the No. 101 listed above; but it is not adjustable. An excellent bar for amateur and juvenile work and readily portable. Floor space required, 8 feet by 4½ feet. . . . . Complete, $25.00

Spalding Horizontal Bars

Our steel core hickory bars are superior to anything of the kind in the market, and are almost exclusively used by professionals. The core is made of special spring steel. Every bar warranted.

Steel Core Bars



No. 112.	5½ feet.	$7.50
No. 113.	6 feet.	8.00
No. 114.	6½ feet.	8.50
No. 115.	7 feet.	9.00

Solid Hickory Bars

Made of selected second growth hickory.

No. 116.	4 feet.	$2.00
No. 117.	4½ feet.	2.50
No. 118.	5 feet.	2.75
No. 119.	5½ feet.	3.00
No. 120.	6 feet.	3.25
No. 121.	6½ feet.	3.50

ACCEPT NO SUBSTITUTE **THE SPALDING TRADE-MARK** GUARANTEES QUALITY

No. 201. Adjustable Trapeze

Start with the boy by making him take some kind of exercise, and if he is not inclined to do so without urging, provide him with suitable apparatus that is at the same time interesting. It won't be long before you will see the effect in his improved physique, and no urging will be necessary to induce him to show off his prowess on swinging rings or trapeze. The boy that is started this way grows up with the inclination for athletic exercise that will keep him in good health during the balance of his life.

No. 301. Adjustable Swinging Rings

Spalding Adjustable Trapeze and Swinging Rings

Furnished complete; everything necessary for suspending. The supports are made of extra strong webbing. Perfectly safe under all conditions, and with the adjustable buckle, may be adapted to any ceiling from 16 feet down.

No. 201. Trapeze. . . . . Each, $3.50
No. 301. Complete, with 6-inch Japanned Swinging Rings. " 3.50

Spalding Wooden Exercising Rings

No. 1. Made of three thicknesses of black walnut and maple glued together, with grain crossing. . . . . Pair, $1.00
No. 2. Made of one piece solid maple, nicely finished. . . " .75

Spalding Swinging Rings

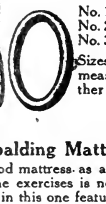
Made of japanned iron, 6 inches in diameter, inside measurement.

COMPLETE FOR HOME USE

No. 1. With 5-foot ropes. . Pair, $3.50
No. 2. With 6-foot ropes. . " 3.75
No. 3. With 7-foot ropes. . " 4.00
No. 4. With 8-foot ropes. . " 4.25

Rings, leather covered, $4.00 per pair extra.

WITHOUT ROPES AND CLAMPS

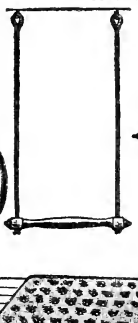


No. 10. 6-in. Pair, $1.00
No. 20. 8-in. " 1.50
No. 30. 10-in. " 2.00

Sizes mentioned are inside measurements. Rings, leather covered, $4.00 per pair extra.

Spalding Single Trapeze

COMPLETE FOR HOME USE

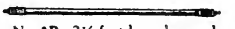


Prices, including 8 feet of rope or less.

No. 1. 2½ foot bar. Each, $3.00
No. 2. 3 foot bar. " 3.25
No. 3. 3½ foot bar. " 3.50

Spalding Trapeze Bars

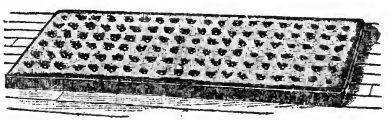
WITHOUT ROPE



No. 1B. 2½ feet long, bars only. Each, $1.25
No. 2B. 3 feet long, bars only. Each, $1.50
No. 3B. 3½ feet long, bars only. Each, $1.75

Spalding Mattresses

The value of a good mattress as a preventative of strains and bruises in home exercises is not generally recognized, but it is a fact that in this one feature lies their chief value. They are also indispensable as an adjunct to home acrobatics, and in fact, for most any kind of home gymnasium work, they are well nigh indispensable. The mats listed below are designed especially for home use and are recommended for that purpose only.



Supplied only in sizes and materials specified. Covered with best No. 10 white duck, filled with two layers of best one-inch hair felt, closely tufted and strongly sewed. Two inches thick.

No. 00. Size 3 x 5 feet. . . . . Each, $8.00
No. 01. Size 4 x 6 feet. . . . . " 12.00
No. 02. Size 5 x 6 feet. . . . . Each, $15.00
No. 03. Size 5 x 10 feet. . . . . " 25.00

Special Wrestling Mattresses

Cover heavy quality duck, closely tufted, 2 inches thick. Complete with corduroy cover to lay over mat and allow 6-inch margin on all sides.

No. WX. Size 12 x 12 feet. . . . . Each, $90.00
No. WXX. Size 15 x 15 feet. . . . . Each, $135.00

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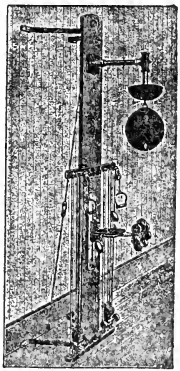
SPALDING HOME GYMNASIUM BOARD

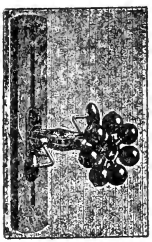
A complete gymnasium for the home on one board. Floor space required, 3 feet by 2 feet. Height, 8 feet. Floor board and staple plate only are attached permanently. Upper board is held in position by pressure of guy rod and will not mar the wall in the slightest degree.



Consists of Board, with attachments for fastening to floor of room, so that walls need not be marred. $10.00
Spalding Abdominal Masseur. 10.00
No. PR. Spalding Adjustable Disk. Complete with Striking Bag. 7.50
No. 2. Spalding Chest Weight Machine, including pair of 5-lb. Dumb Bells. 5.00
Complete, all attached, **$32.50**

Board itself will be furnished separately if desired. . . . . . Each, **$10.00**

As the complete outfit is made up and carried in stock by us, equipped as noted above, we cannot supply board with different articles already attached.



Spalding Automatic Abdominal Masseur

Useful for treatment of constipation, based upon the principle of muscular contraction (the force which nature uses). It effectually applies force in the same direction that nature does, and will gradually discard the use of cathartics. A few moments' use each night, before retiring, and in the morning, upon arising, is all that is necessary. Its action upon the liver and stomach is equally as prompt and effective, and derangements of these organs are speedily remedied. . . . . Complete, **$10.00**

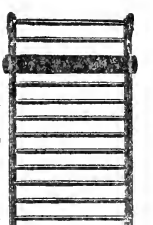
Spalding Bar Stall Bench

No. **205.** Hard pine, strong and substantial. Top padded with hair felt, canvas covered. Preferable, for sanitary reasons, that canvas be painted (a special elastic paint is used), unless specified, stock benches will be so furnished. . Each, **$4.00**

Spalding Leather Covered Shot

No. **A.** For abdominal massage. An iron ball, wound with electric tape and then covered with very soft, smooth grade of horse hide. 6 or 8 lbs. weight Each, **$5.00**

Spalding Bar Stalls



No. **20H.** Adapted for use in the home; compact, of simple construction, used for the greatest variety of movements affecting every part of the body, and especially abdomen and chest movements. Erected against wall, behind door, or any flat surface. 8 feet high, 36 inches wide and extends 6 inches into room. Floor space required, 1 ft. by 2½ ft. Height, 8 ft. Per section, $8.00

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SPALDING TRADE-MARK INDIAN CLUBS

STAINED FINISH

The following clubs bear our Trade-Mark, are made of good material, and are far superior in shape and finish to the best clubs of other makes. Each pair wrapped in paper bag.

No. A No. AA

Model BS—*Weights specified are for each club*

½ lb.	Pair,	$ .35 ★	*$3.36 Doz.*
¾ lb.	"	.40 ★	*3.96* "
1 lb.	"	.45 ★	*4.44* "
1½ lb.	"	.55 ★	*5.76* "
2 lb.	"	.70 ★	*7.20* "
3 lb.	"	.85 ★	*9.12* "

Model BS

Spalding Exhibition Clubs

Handsomely finished in ebonite; for exhibition and stage purposes. The clubs are hollow, with large body, and although extremely light, represent a club weighing three pounds or more.

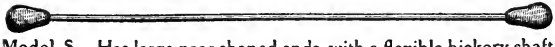
No. A. Ebonite finish. . . . . Pair, $3.50
No. AA. With German silver bands. . . " 5.00

Indian Club and Dumb Bell Hangers

Made of Iron and Nicely Japanned

No. 1. Pair, 15c. ★ *$1.68 Doz.*
No. 1M. Mounted on oak strips. Pair, 25c. ★ *$2.70 Doz.*

Savage Bar Bell



Especially designed by Dr. Watson L. Savage

Model S. Has large pear shaped ends, with a flexible hickory shaft ½-inch in diameter, producing a vibratory exercise similar to that obtained with the French wand. Each, 50c. ★ *$5.40 Doz.*

Spalding Ash Bar Bells

No. 2. Selected material, highly polished, 5 feet long. . Each, 45c. ★ *$4.50 Doz.*

School Wand

No. 3. 3½ feet long. Straight grain maple, black finish. Each, 12c. ★ *$1.20 Doz.*

Calisthenic Wand

No. 4. 4½ feet long. 1 inch diameter. Black finish. . . . . Each, 15c. ★ *$1.44 Doz.*

The prices printed in italics opposite items marked with ★ will be quoted only on orders for one dozen pairs or more on sizes up to one pound, and on one-half dozen pairs or more on sizes over one pound in weight On Wands and Bar Bells quantity prices will be allowed on one-half dozen or more.

SANDOW'S PATENT SPRING GRIP DUMB BELLS

A. G. Spalding & Bros., Sole American and Canadian Licensees

EUGEN SANDOW, Patentee

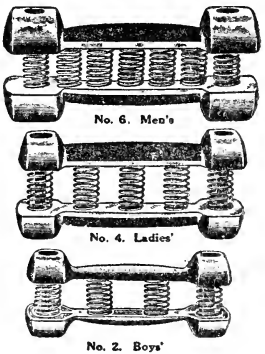
Sandow Patent Spring Grip Dumb Bells are used by all the greatest athletes in their training.

An entire system of physical culture is embraced within the exercises possible with these wonderful dumb bells.

The bells are made in two halves connected by steel springs, the effort necessary in gripping compelling the pupil to continually devote his whole mind to each movement. This concentration of will power on each muscle involved is what is responsible for the great results obtained through properly exercising with them.

No 6. MEN'S. Nickel-plated; seven steel springs. . . . . Pair, $3.00
No 5. MEN'S. Black enameled, five steel springs . . . . . Pair, $2.00
No. 4. LADIES' Nickel-plated; five steel springs. . . . . Pair, $2.50
No. 2. BOYS'. Nickel-plated; four steel springs. . . . . Pair, $2.00

We include with each pair of Sandow Dumb Bells a chart of exercises by Sandow and full instructions for using. This is the most complete exercising chart ever devised and yet it is very plain and easy to understand. Profusely illustrated.



No. 6. Men's

No. 4. Ladies'

No. 2. Boys'

Model AW Dumb Bells

Spalding Trade-Mark Wood Dumb Bells

Model AW (Stained Finish.) Spalding Trade-Mark quality. Made of good material and superior in shape and finish to the best wood dumb bells of other makes. Each pair wrapped in paper bag. Weights specified are for each bell

½ lb. Bells. Pair, **35c.** ★ *$3.36 Doz* | 1 lb. Bells. Pair, **45c.** ★ *$4.44 Doz*
¾ lb. Bells. " **40c.** ★ *3.90* " | 1½ lb. Bells. " **55c.** ★ *5.70* "
2 lb. Bells. Pair, **70c.** ★ *$7.20 Doz.*

Iron Dumb Bell

Spalding Iron Dumb Bells—Made on approved models, nicely balanced and finished in black enamel. Sizes 2 to 40 lbs. Pound **6c.** ★ *5c. lb.* Over 40 lbs. Pound **8c.** ★ *6½c. lb.*

Bar Bells, weight 25 lbs. or more for complete Bar Bell, supplied regularly with steel handles, length 3 feet between bells . . **12c.** lb. ★ *10½c. lb.*

Bar Bells, weight 25 lbs. or more for complete Bar Bell, with steel handles, either shorter or longer than regular length, as noted above. **15c.** lb. ★ *13½c. lb.*

Prices for Bar Bells, weighing other than above, quoted on application.

Quantity prices in italics will be allowed on 25 lbs. or more of iron dumb bells or 100 lbs. or more of bar bells.

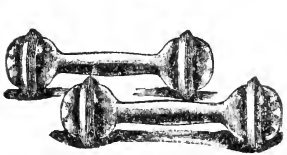
Nickel-Plated Dumb Bells

Spalding Nickel-Plated Dumb Bells (Nickel-Plated and Polished)

No. 1N. 1 lb. Pair, **30c.** ★ *$3.24 Doz.* | No. 3N. 3 lb. Pair, **70c.** ★ *$7.56 Doz.*
No. 2N. 2 lb. " **50c.** ★ *5.40* " | No. 4N. 4 lb. " **85c.** ★ *9.28* "
No. 5N. 5 lb. Pair, **$1.00** ★ *$10.80 Doz.*

WITH RUBBER BANDS

No. 1B. 1 lb. Pair, **50c.** ★ *$5.40 Doz.* | No 3B. 3 lb. Pair, **$1.00** ★ *$10.80 Dos.*
No 2B. 2 lb. " **75c.** ★ *8.10* " | No. 4B. 4 lb. " **1.25** ★ *13.50* "
No. 5B. 5 lb. Pair, **$1.50** ★ *$16.20 Doz.*



Nickel-Plated Dumb Bells, with Rubber Bands

The prices printed in italics opposite items marked with ★ will be quoted only on orders for one-dozen pairs or more on sizes up to one pound, and on one-half dozen pairs or more on sizes over one pound in weight. Quantity prices will NOT be allowed on items NOT marked with ★

STANDARD QUALITY

An article that is universally given the appellation "*Standard*" is thereby conceded to be the Criterion, to which are compared all other things of a similar nature. For instance, the Gold Dollar of the United States is the Standard unit of currency, because it must legally contain a specific proportion of pure gold, and the fact of its being Genuine is *guaranteed* by the Government Stamp thereon. As a protection to the users of this currency against counterfeiting and other tricks, considerable money is expended in maintaining a Secret Service Bureau of Experts. Under the law, citizen manufacturers must depend to a great extent upon Trade-Marks and similar devices to protect themselves against counterfeit products—without the aid of "Government Detectives" or "Public Opinion" to assist them.

Consequently the "Consumer's Protection" against misrepresentation and "inferior quality" rests entirely upon the integrity and responsibility of the "Manufacturer."

A. G. Spalding & Bros. have, by their rigorous attention to "Quality," for forty years, caused their Trade-Mark to become known throughout the world as a Guarantee of Quality as dependable in their field as the U. S. Currency is in its field.

The necessity of upholding the guarantee of the Spalding Trade-Mark and maintaining the Standard Quality of their Athletic Goods, is, therefore, as obvious as is the necessity of the Government in maintaining a Standard Currency.

Thus each consumer is not only insuring himself but also protecting other consumers when he assists a Reliable Manufacturer in upholding his Trade-Mark and all that it stands for. Therefore, we urge all users of our Athletic Goods to assist us in maintaining the Spalding Standard of Excellence, by insisting that our Trade-Mark be plainly stamped on all athletic goods which they buy, because without this precaution our best efforts towards maintaining Standard Quality and preventing fraudulent substitution will be ineffectual.

Manufacturers of Standard Articles invariably suffer the reputation of being high-priced, and this sentiment is fostered and emphasized by makers of "inferior goods," with whom low prices are the main consideration.

A manufacturer of recognized Standard Goods, with a reputation to uphold and a guarantee to protect, must necessarily have higher prices than a manufacturer of cheap goods, whose idea of and basis of a claim for Standard Quality depends principally upon the eloquence of the salesman.

We know from experience that there is no quicksand more unstable than poverty in quality—and we avoid this quicksand by Standard Quality.

A. G. Spalding & Bros.

STANDARD POLICY

A Standard Quality must be inseparably linked to a Standard Policy.

Without a definite and Standard Mercantile Policy, it is impossible for a Manufacturer to long maintain a Standard Quality.

To market his goods through the jobber, a manufacturer must provide a profit for the jobber as well as for the retail dealer. To meet these conditions of Dual Profits, the manufacturer is obliged to set a proportionately high list price on his goods to the consumer.

To enable the glib salesman, when booking his orders, to figure out attractive profits to both the jobber and retailer, these high list prices are absolutely essential; but their real purpose will have been served when the manufacturer has secured his order from the jobber, and the jobber has secured his order from the retailer.

However, these deceptive high list prices are not fair to the consumer, who does not, and, in reality, is not ever expected to pay these fancy list prices.

When the season opens for the sale of such goods, with their misleading but alluring high list prices, the retailer begins to realize his responsibilities, and grapples with the situation as best he can, by offering "special discounts," which vary with local trade conditions.

Under this system of merchandising, the profits to both the manufacturer and the jobber are assured; but as there is no stability maintained in the prices to the consumer, the keen competition amongst the local dealers invariably leads to a demoralized cutting of prices by which the profits of the retailer are practically eliminated.

This demoralization always reacts on the manufacturer. The jobber insists on lower, and still lower, prices. The manufacturer, in his turn, meets this demand for the lowering of prices by the only way open to him, viz.: the cheapening and degrading of the quality of his product.

The foregoing conditions became so intolerable that, 17 years ago, in 1899, A. G. Spalding & Bros. determined to rectify this demoralization in the Athletic Goods Trade, and inaugurated what has since become known as "The Spalding Policy."

The "Spalding Policy" eliminates the jobber entirely, so far as Spalding Goods are concerned, and the retail dealer secures the supply of Spalding Athletic Goods direct from the manufacturer by which the retail dealer is assured a fair, legitimate and certain profit on all Spalding Athletic Goods, and the consumer is assured a Standard Quality and is protected from imposition.

The "Spalding Policy" is decidedly for the interest and protection of the users of Athletic Goods, and acts in two ways:

FIRST.—The user is assured of genuine Official Standard Athletic Goods.
SECOND.—As manufacturers, we can proceed with confidence in purchasing at the proper time, the very best raw materials required in the manufacture of our various goods, well ahead of their respective seasons, and this enables us to provide the necessary quantity and absolutely maintain the Spalding Standard of Quality.

All retail dealers handling Spalding Athletic Goods are requested to supply consumers at our regular printed catalogue prices—neither more nor less—the same prices that similar goods are sold for in our New York, Chicago and other stores.

All Spalding dealers, as well as users of Spalding Athletic Goods, are treated exactly alike, and no special rebates or discriminations are allowed to anyone.

This, briefly, is the "Spalding Policy," which has already been in successful operation for the past 17 years, and will be indefinitely continued.

In other words, "The Spalding Policy" is a "square deal" for everybody.

A. G. SPALDING & BROS.

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PORTLAND
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ST. PAUL
DENVER
DALLAS

Factories owned and operated by A.G.Spalding & Bros. and where all of Spaldings Trade-Marked Athletic Goods are made are located in the following cities

NEW YORK, BROOKLYN, CHICAGO, BOSTON, SAN FRANCISCO, PHILADELPHIA, CHICOPEE, MASS., LONDON, ENG.